30s-40s

Swing and Sweet

Fake Book

About a quarter to nine	1
Ain't nobody here but us chickens	2
All of Me	3
All the things you are	5
Almost like being in love	4
Amapola	6
And the angels sing	8
Anything goes	7
As time goes by	9
At last	10
A-tisket a-tasket	11
Avalon	12
Begin the beguine	13
Bei mir bist du schoen	14
Between the Devil and ... Deep Blue	15
Blue moon	16
Blue skies	17
Blues in the night	18
Body and soul	19
Boo hoo	20
Boogie woogie bugle boy	21
Brother can you spare a dime	22
But not for me	23
Caldonia	24
Can't we be friends	25
Caravan	26
Carioca	27
Change partners	28
Chattanooga Choo Choo	29
Cheek to cheek	30
Cherokee	31
Choo choo ch'boogie	32
Christopher columbus	33
Cocktails for two	34
Comes love	35
Continental	36
Daddy, Hey	37
Dancing in the Dark	38
Deed I do	39
Deep purple	40
Do nothing til you hear from me	41
Don't be that way	42
Don't blame me	43
Don't get around much any more	44
Don't sit under the apple tree	45
Dream	46
Dream a little dream of me	47
Easy to love	48
Elmer's tune	49
Embraceable you	50
Exactly like you	51
Fine romance, A	52
Flying home	53
Foggy day in London town	54
Fools rush in	55
Ghost of a chance	56
Glory of love	57
Good night sweetheart	58
Goodbye	59
Goody goody	60

Got a date with an angel	61
Green eyes	62
Gypsy, the	63
Harbor lights	64
Have you met miss Jones	65
Hawaiian war chant	66
He's funny that way	67
How deep is the ocean	68
How high the moon	69
Hummin' to myself	70
I can dream, can't I	71
I can't get started	72
I cover the waterfront	73
I cried for you	74
I don't know why I love you like I do	75
I get a kick out of you	76
I got it bad and that ain't good	77
I got rhythm	78
I know that you know	79
I let a song go out of my heart	44
I only have eyes for you	80
I surrender dear	81
I wished on the moon	82
If I had rhythm in my nursery rhymes	83
I'll be seeing you	84
I'll never be the same	85
I'll see you in my dreams	86
Ill Wind	87
I'm beginning to see the light	88
I'm getting sentimental over you	90
I'm in the mood for love	89
Imagination	91
In a mellow tone	92
In a sentimental mood	94
In the mood	93
In the still of the night	95
Indian love call	96
Indian summer	97
Isle of Capris	98
Isn't it romantic	99
Isn't this a lovely day to be caught...	100
It don't mean a thing	101
It happened in Monterey	102
It's been a long long time	103
It's d'lovely	104
It's only a paper moon	105
It's the talk of the town	106
I've got a gal in Kalamazoo	107
I've got my love to keep me warm	108
I've got the world on a string	109
I've got to sing a torch song	110
I've got you under my skin	111
I've heard that song before	112
Jeepers creepers	113
Jersey bounce	114
Jitterbug Waltz	115
Juke Box Saturday Night	117
Jumpin' at the Woodside	116
Just you, just me	118
Kiss to build a dream on, A	119

Knock me a kiss	120
Lady be good	121
Lady is a tramp	122
Let yourself go	123
Let's dance	124
Let's face the music and Dance	125
Let's fall in love	126
Little brown jug	128
Liza	127
Love is here to stay	129
Love walked in	130
Lovely Liza Lee	131
Lover come back to me	133
Lover man	132
Lullaby of the leaves	134
Lulu's back in town	135
Man I love	136
Manhattan	137
Marie	138
Minnie the moocher	139
Mood indigo	140
Moonglow	141
Moonlight in Vermont	142
Moonlight serenade	143
My funny valentine	144
My heart belongs to Daddy	145
My inspiration	146
My old flame	147
Nearness of you, The	148
Nevertheless	149

Nice work if you can get it	150
Night and day	151
Nightingale sang in Berkeley Square	152
Nine-twenty special	153
No regrets	154
On a slow boat to china	155
On the Alamo	156
On the sunny side of the street	157
On treasure Island	158
Once in a while	159
One hour with you	161
One O'clock jump	160
Opus One	163
Out of nowhere	162
Pennies from heaven	164
Pennsylvania 65000	165
Penthouse serenade	167
Perdido	166
Please	168
Polka dots and moonbeams	169
PS I love you	170
Puttin' on the ritz	171
Red sails in the sunset	172
Robbin's nest	173
Rosalie	174
Russian lullaby	175
Sent for you yesterday	176
Sentimental journey	177
September in the rain	178
September song	179

Seven-twenty in the book	180
Should I	181
Sing sing sing	183
Sittin' up waitin' for you	182
Skylark	184
Smoke gets in your eyes	185
Smoke rings	186
Smooth one	187
Softly as in morning Sunrise	188
Solitude	189
Some enchanted evening	190
Somebody loves me	191
Someone to watch over me	193
Song of India	192
Sophisticated lady	194
South of the border	195
Stardust	197
Stars fell on Alabama	196
Stay as sweet as you are	198
Stompin' at the savoy	199
Stormy weather	201
String of pearls	200
Summertime	202
Sunrise serenade	204
Swanee River (Oliver)	203
Sweet and lovely	205
Sweet Lorraine	206
Swing Mr. Charlie	207
Swonderful	208
Take the A-Train	210

Taking a chance on love	209
Tangerine	211
Tenderly	212
Thanks for the memory	213
That old feeling	214
Them there eyes	215
There will never be another you	216
These foolish things	217
They all laughed at Christopher C...	218
They can't take that away from me	219
Things I love	220
This love of mine	221
Top hat, white tie, and tails	222
Touch of your lips	223
Tuxedo Junction	224
Two sleepy people	225
Undecided	226
Under a blanket of blue	227
Very thought of you, the	228
Way you look tonight	229
We three (my echo, my shadow...me)	230
We'll meet again	231
What a difference a day makes	232
What a little moonlight can do	233
What is this thing called love	234
What more can I ask	235
What's new	236
When a woman loves a man	237
Where or when	238
White Cliffs of Dover	239

Woodchopper's ball	240
Wrap your troubles in Dreams	243
Yes indeed	241
Yesterdays	242
You always hurt the one you love	244
You brought a new kind of love to me	245
You do something to me	246
You made me love you	247
You turned the tables on me	248
You'd be so nice to come home to	249
You'll never know	250
You're driving me crazy	251
You're getting to be habit with me	252
You're gonna lose your gal	253
Zing went the strings of my heart	254

Combined 3040-DFB Index

About a quarter to nine 1
Ace in the hole D 1
After you've gone D 2
Ain't misbehavin' D 3
Ain't nobody here but us chickens 2
Ain't she sweet D 4
Air Force song (Wild Blue Yonder) D 238
Alabama jubilee D 6
Alabamy bound D 5
Alexander's ragtime band D 7
Algiers strut D 8
All by myself D 9
All of me 3
All the things you are 5
Almost like being in love 4
Am I blue D 10
Amapola 6
Amazing grace D 232
America (My country 'tis of thee) D 234
America the beautiful D 234
Anchors aweigh D 238
And the angels sing 8
Angry D 11
Anything goes 7
Apex blues D 12
Army song (Caissons) D 238
As long as I live D 13
As time goes by 9
At a Georgia camp meeting D 14
At last 10
At sundown D 15
At the jazz band ball D 16
A-tisket a-tasket 11
Aunt Hagar's Blues D 17
Avalon D 18
Avalon 12
Baby face D 19
Baby won't you please come home D 20
Ballin' the Jack D 21
Basin Street blues D 22
Battle hymn of the Republic D 236
Beale Street blues D 23
Begin the beguine 13
Bei mir bist du schoen 14
Between the Devil and the Deep Bl 15
Big butter and egg man D 25
Bill Bailey D 24
Birth of the blues D 26
Black and blue D 27
Blue moon 16
Blue skies 17
Blue turning grey D 28
Blues in the night 18
Blues my naughty sweetie gives to D 29
Bluin' the blues D 30
Body and soul 19
Bogalusa strut D 31
Boo hoo 20
Boogie woogie bugle boy 21
Bourbon Street parade D 32
Breeze D 34
Brother can you spare a dime 22
Bucket's got a hole in it D 30
Bugle call rag D 33
But not for me 23
By and by D 35
Bye bye blackbird D 36
Bye bye blues D 37
Cabaret D 38
Caissons go rolling along D 238
Cakewalkin' babies from home D 39
Caldonia 24
California here I come D 40
Camp meeting blues D 41
Can't we be friends 25
Caravan 26
Careless love D 226
Carioca 27
Carolina in the morning D 42
Change partners 28
Charleston D 43
Chattanooga Choo Choo 29
Chattanooga stomp D 44
Cheek to cheek 30
Cherokee 31
Chicago D 45
China boy D 46
Chinatown, my Chinatown D 47
Choo choo ch'boogie 32
Christopher columbus 33
Clarinet marmalade D 49
Coast Guard song (Semper paratus D 238
Cocktails for two 34
Comes love 35
Coney Island washboard D 48
Continental 36
Copenhagen D 50
Corrine Corrina D 226
Curse of an aching heart D 51
Daddy, Hey 37
Dancing in the Dark 38
Darktown strutters ball D 52
Davenport blues D 53
Dear old southland D 41
Deed I do 39
Deep purple 40
Diga Diga doo D 54
Dinah D 56
Dippermouth blues D 55
Dixie D 237

Combined 3040-DFB Index

Do nothing til you hear from me	41	How deep is the ocean	68
Do you know what it means to miss	D 57	How high the moon	69
Don't be that way	42	Hummin' to myself	70
Don't blame me	43	Hundred years from today	D 77
Don't get around much any more/ I I	44	Hymns 1	D 232
Don't sit under the apple tree	45	Hymns 2	D 233
Down by the riverside	D 59	I ain't gonna give nobody none of m	D 78
Down in honky tonk town	D 58	I ain't got nobody	D 79
Down yonder	D 60	I can dream, can't I	71
Dr. Jazz	D 61	I can't believe that you're in love wit	D 80
Dream	46	I can't get started	72
Dream a little dream of me	47	I can't give you anything but love	D 81
Easy to love	48	I cover the waterfront	73
Eccentric	D 63	I cried for you	74
Elmer's tune	49	I don't know why I love you like I do	75
Embraceable you	50	I get a kick out of you	76
Entertainer	D 64	I got it bad and that ain't good	77
Everybody loves my baby	D 62	I got rhythm	78
Exactly like you	51	I gotta right to sing the blues	D 82
Fidgety feet	D 65	I had someone else	D 83
Fine romance, A	52	I know that you know	79
Five foot two	D 67	I let a song go out of my heart	44
Floatin' down that Old Green River	D 66	I never knew (that roses grew)	D 84
Flying home	53	I never knew I could love anybody	D 85
Foggy day in London town	54	I only have eyes for you	80
Fools rush in	55	I surrender dear	81
Frankie and Johnny	D 226	I want a little girl	D 86
From Monday on	D 68	I wish I could shimmy like my sister	D 87
From the halls of Montezuma	D 238	I wished on the moon	82
Funerals 143, 146, 2	D 233	Ice cream	D 88
Georgia on my mind	D 69	Ida	D 89
Ghost of a chance	56	If I could be with you	D 230
Give my regards to Broadway	D 240	If I had rhythm in my nursery rhyme	83
Glory of love	57	If I had you	D 90
God bless America	D 238	If you knew Susie (like I know Susie	D 91
Good man is hard to find	D 70	I'll be a friend with pleasure	D 92
Good night sweetheart	58	I'll be seeing you	84
Goodbye	59	I'll never be the same	85
Goody goody	60	I'll see you in my dreams	86
Got a date with an angel	61	Ill Wind	87
Green eyes	62	I'm beginning to see the light	88
Gypsy, the	63	I'm coming Virginia	D 93
Hail to the chief	D 234	I'm confessin' (that I love you)	D 94
Happy days are here again	D 243	I'm getting sentimental over you	90
Harbor lights	64	I'm gonna sit right down and write	D 95
Hard hearted Hannah	D 71	I'm in the mood for love	89
Have you met miss Jones	65	I'm looking over a four leaf clover	D 96
Hawaiian war chant	66	Imagination	91
Hello dolly	D 72	In a mellow tone	92
He's funny that way	67	In a sentimental mood	94
High society	D 73	In a shanty in old shanty town	D 97
Hindustan	D 74	In the mood	93
Home	D 76	In the still of the night	95
Honeysuckle rose	D 75	Indian love call	96
How come you do me like you do	D 227	Indian summer	97

Combined 3040-DFB Index

Indiana	D 98
Irish black bottom	D 99
Is it true what they say about Dixie	D 100
Isle of Capris	98
Isn't it romantic	99
Isn't this a lovely day to be caught i	100
It don't mean a thing	101
It had to be you	D 101
It happened in Monterey	102
It's a long way to Tipperary	D 102
It's a sin to tell a lie	D 103
It's been a long long time	103
It's d'lovely	104
It's only a paper moon	105
It's the talk of the town	106
It's tight like that	D 104
It's wonderful	D 105
I've found a new baby	D 106
I've got a gal in Kalamazoo	107
I've got my love to keep me warm	108
I've got the world on a string	109
I've got to sing a torch song	110
I've got you under my skin	111
I've heard that song before	112
Jada	D 228
Jazz me blues	D 107
Jazzin' babies blues	D 108
Jeepers creepers	113
Jersey bounce	114
Jitterbug waltz	115
Juke Box Saturday Night	117
Jumpin' at the Woodside	116
Just a closer walk with thee	D 233
Just a gigolo	D 79
Just a little while to stay here	D 109
Just you, just me	118
Kansas City Kitty	D 110
Keepin' out of mischief	D 111
Kiss to build a dream on, A	119
Knock me a kiss	120
Lady be good	121
Lady is a tramp	122
Lazy river	D 228
Let yourself go	123
Let's dance	124
Let's face the music and Dance	125
Let's fall in love	126
Limehouse blues	D 112
Little brown jug	128
Livery stable blues (Barnyard blues)	D 113
Liza	127
Lonesome road	D 114
Lonesomest gal in town	D 115
Louisiana	D 116
Love is here to stay	129
Love nest	D 117
Love walked in	130
Lovely Liza Lee	131
Lover come back to me	133
Lover man	132
Lullaby of the leaves	134
Lulu's back in town	135
Mack the knife	D 230
Mahogany Hall stomp	D 118
Mama's gone goodbye	D 119
Man I love	136
Mandy, make up your mind	D 121
Manhattan	137
Maple leaf rag	D 120
Mardi Gras theme 163, New secon	D 137
Margie	D 122
Marie	138
Marine song (From the halls of Mon	D 238
Mean to me	D 123
Melancholy blues	D 124
Memories of you	D 126
Midnight in Moscow	D 229
Military medley	D 238
Milneburg joys	D 125
Minnie the moocher	139
Minor drag	D 128
Mississippi mud	D 127
Mooch	D 129
Mood indigo	140
Moonglow	141
Moonlight in Vermont	142
Moonlight serenade	143
Muskrat ramble	D 130
My baby just cares for me	D 131
My blue heaven	D 132
My funny valentine	144
My gal Sal	D 133
My heart belongs to Daddy	145
My honey's lovin' arms	D 134
My inspiration	146
My melancholy baby	D 135
My old flame	147
Nagasaki	D 136
Navy Song (Anchors aweigh)	D 238
Nearer my God to thee	D 232
Nearness of you, The	148
Nevertheless	149
New Orleans	D 229
New second line	D 137
Nice work if you can get it	150
Night and day	151
Nightingale sang in Berkeley Squar	152
Nineteen nineteen rag (March)	D 138
Nine-twenty special	153
No regrets	154

Combined 3040-DFB Index

Nobody knows you when you're do D 139
Nobody's sweetheart D 140
Of all the wrongs you've done to m D 141
Oh baby D 142
Oh didn't he ramble D 143
Old fashioned love D 144
Old rugged cross D 233
On a slow boat to china 155
On the Alamo 156
On the sunny side of the street 157
On treasure Island 158
Once in a while 159
Once in a while (Louis') D 145
One hour with you 161
One O'clock jump 160
Opus One 163
Original dixieland one-step D 147
Out of nowhere 162
Over in the glory land D 146
Panama D 148
Patriotic 234- D 242
Pennies from heaven 164
Pennsylvania 65000 165
Penthouse serenade 167
Perdido 166
Please 168
Please don't talk about me when I' D 149
Polka dots and moonbeams 169
Poor butterfly D 150
PS I love you 170
Put on your old gray bonnet D 151
Puttin' on the ritz 171
Red sails in the sunset 172
Riverboat shuffle D 153
Robbin's nest 173
Rock of ages D 232
Rockabye your baby with a Dixie m D 152
Rockin' chair D 154
Rosalie 174
Rose of Washington Square D 156
Rose room D 155
Rosetta D 157
Royal Garden blues D 158
Runnin' wild D 160
Russian lullaby 175
Sailing down the Chesapeake Bay D 159
San D 161
Savoy blues D 162
Second line D 163
See see rider D 164
Semper paratus D 238
Sensation D 165
Sent for you yesterday 176
Sentimental journey 177
September in the rain 178
September song 179
Seven-twenty in the book 180
Sheik of Araby D 167
Shine D 166
Should I 181
Since my best gal turned me down D 168
Sing sing sing 183
Singin' the blues D 169
Sittin' up waitin' for you 182
Skylark 184
Sleepy time down South, When it's D 170
Sleepy time gal D 171
Smiles D 172
Smoke gets in your eyes 185
Smoke rings 186
Smooth one 187
Snake Rag D 173
Softly as in morning Sunrise 188
Solitude 189
Some enchanted evening 190
Some of these days D 174
Somebody loves me 191
Somebody stole my gal D 175
Someday sweetheart D 176
Someday you'll be sorry D 177
Someone to watch over me 193
Song of India 192
Sophisticated lady 194
Sorry D 178
South D 179
South of the border 195
South Rampart Street parade D 180
Squeeze me D 181
St. James infirmary D 230
St. Louis blues D 182
Star spangled banner D 235
Stardust 197
Stars fell on Alabama 196
Stay as sweet as you are 198
Stompin' at the savoy 199
Storeyville blues D 183
Stormy weather 201
Stranger on the shore D 184
String of pearls 200
Struttin' with some barbeque D 185
Sugar D 186
Summertime 202
Sunday D 187
Sunrise serenade 204
Susie D 188
Swanee D 189
Swanee River (Oliver) 203
Sweet and lovely 205
Sweet Georgia Brown D 190
Sweet Lorraine 206

Combined 3040-DFB Index

Sweet substitute	D 162
Sweet Sue, just you	D 191
Sweetie dear	D 189
Swing Mr. Charlie	207
Swonderful	208
Take the A-Train	210
Taking a chance on love	209
Tangerine	211
Tenderly	212
Thanks for the memory	213
That da-da strain	D 193
That old feeling	214
That's a plenty	D 192
Them there eyes	215
There ain't no sweet man worth the	D 194
There will never be another you	216
There'll be some changes made	D 195
These foolish things	217
They all laughed at Christopher Col	218
They can't take that away from me	219
Things I love	220
This love of mine	221
Tia Juana	D 196
Tiger rag	D 197
Tin roof blues	D 198
Tishomingo blues	D 199
Too busy	D 200
Toot toot tootsie goodbye	D 201
Top hat, white tie, and tails	222
Torch, The	D 202
Touch of your lips	223
Trouble in mind	D 203
Tuxedo Junction	224
Two sleepy people	225
Undecided	226
Under a blanket of blue	227
Very thought of you, the	228
Wabash blues	D 204
Wait till the sun shines, Nellie	D 205
Waiting for the Robert E. Lee	D 206
Washington and Lee swing	D 207
Way down yonder in New Orleans	D 208
Way you look tonight	229
We three (my echo, my shadow an	230
Weary blues	D 209
We'll meet again	231
West end blues	D 211
What a difference a day made	232
What a little moonlight can do	233
What do you want me to do	D 210
What is this thing called love	234
What more can I ask	235
What's new	236
When a woman loves a man	237
When it's sleepy time down South	D 170
When my dreamboat comes home	6D 21
When my sugar walks down the str	D 213
When the red red robin comes bob	D 214
When the saints go marching in	D 215
When you wore a tulip	D 216
When you're smiling	D 217
Where or when	238
Whispering	D 218
White Cliffs of Dover	239
Who's sorry now	D 219
Wild blue yonder	D 238
Willie the weeper	D 220
Winin' boy	D 227
Wolverine blues	D 222
Woodchopper's ball	240
World is waiting for the sunrise	D 221
Wrap your troubles in Dreams	243
Yankee doodle dandy	D241
Yellow dog blues	D 224
Yes indeed	241
Yes sir, that's my baby	D 223
Yesterdays	242
You always hurt the one you love	244
You brought a new kind of love to	245
You do something to me	246
You made me love you	247
You turned the tables on me	248
You'd be so nice to come home to	249
You'll never know	250
You're a grand old Flag	D 242
You're driving me crazy	251
You're getting to be habit with me	252
You're gonna lose your gal	253
You've got to see mama every nigh	D 225
Zing went the strings of my heart	254

By Performer

Astaire	Change partners	28
Astaire	Cheek to cheek	30
Astaire	Continental	36
Astaire	Fine romance, A	52
Astaire	Isn't this a lovely day to be caught in	100
Astaire	Let yourself go	123
Astaire	Let's face the music and Dance	125
Astaire	Night and day	151
Astaire	Puttin' on the ritz	171
Astaire	Top hat, white tie, and tails	222
Basie	Cherokee	31
Basie	Jumpin' at the Woodside	116
Basie	Nine-twenty special	153
Basie	One O'clock jump	160
Basie	Sent for you yesterday	176
Dorsey, J.	Amapola	6
Dorsey, J.	Green eyes	62
Dorsey, J.	Tangerine	211
Dorsey, T.	Blue skies	17
Dorsey, T.	Fools rush in	55
Dorsey, T.	Hawaiian war chant	66
Dorsey, T.	I don't know why I love you like I do	75
Dorsey, T.	I'm getting sentimental over you	90
Dorsey, T.	Imagination	91
Dorsey, T.	Marie	138
Dorsey, T.	On the sunny side of the street	157
Dorsey, T.	Once in a while	159
Dorsey, T.	Opus One	163
Dorsey, T.	Polka dots and moonbeams	169
Dorsey, T.	Song of India	192
Dorsey, T.	Swanee River (Oliver)	203
Dorsey, T.	This love of mine	221
Dorsey, T.	Yes indeed	241
Ellington	Caravan	26
Ellington	Do nothing til you hear from me	41
Ellington	Don't get around much any more/ I I	44
Ellington	I got it bad and that ain't good	77
Ellington	I let a song go out of my heart	44
Ellington	I'm beginning to see the light	88
Ellington	In a mellow tone	92
Ellington	In a sentimental mood	94
Ellington	It don't mean a thing	101
Ellington	Mood indigo	140
Ellington	Perdido	166
Ellington	Solitude	189
Ellington	Sophisticated lady	194
Ellington	Take the A-Train	210
Goodman	And the angels sing	8
Goodman	Avalon	12
Goodman	Bei mir bist du schoen	14
Goodman	Christopher columbus	33
Goodman	Don't be that way	42
Goodman	Exactly like you	51
Goodman	Flying home	53
Goodman	Goodbye	59
Goodman	Goody goody	60
Goodman	I know that you know	79
Goodman	Jersey bounce	114
Goodman	Let's dance	124
Goodman	Liza	127
Goodman	Moonglow	141
Goodman	Nice work if you can get it	150
Goodman	Sing sing sing	183
Goodman	Smooth one	187
Goodman	Stompin' at the savoy	199
Goodman	Where or when	238
Goodman	You turned the tables on me	248
Holiday	All of me	3
Holiday	Have you met miss Jones	65
Holiday	I wished on the moon	82
Holiday	Lover man	132
Holiday	No regrets	154
Holiday	These foolish things	217
Holiday	Way you look tonight	229
Holiday	What a little moonlight can do	233
James	Harbor lights	64
James	I cried for you	74
James	It's been a long long time	103
James	I've heard that song before	112
James	You made me love you	247
Jordan	Ain't nobody here but us chickens	2
Jordan	Caldonia	24
Jordan	Choo choo ch'boogie	32
Jordan	Knock me a kiss	120
Miller	At last	10
Miller	Chattanooga Choo Choo	29
Miller	Don't sit under the apple tree	45
Miller	Elmer's tune	49
Miller	In the mood	93
Miller	I've got a gal in Kalamazoo	107
Miller	Juke Box Saturday Night	117
Miller	Little brown jug	128
Miller	Moonlight serenade	143
Miller	Pennsylvania 65000	165
Miller	String of pearls	200
Miller	Sunrise serenade	204
Miller	Tuxedo Junction	224
Shaw	Begin the beguine	13
Shaw	Carioca	27
Shaw	Comes love	35
Shaw	I cover the waterfront	73
Shaw	Indian love call	96
Shaw	Lady be good	121
Shaw	Lover come back to me	133
Shaw	Rosalie	174
Shaw	Softly as in morning Sunrise	188
Shaw	Stardust	197
Shaw	Swonderful	208
Shaw	What is this thing called love	234
Shaw	Yesterdays	242

Preface

This book is a collection of 2- and 4-beat foxtrots, swing, big band and jazz tunes from the 30s and early 1940s. Swing bands, eg. Goodman, played a lot of 20s standards; probably the majority of the Goodman Quartet tunes are from the 20s, and are found in ***Dixieland Fake Book.*** Waltzes and Latin tunes are in ***Gig Book.***

The notes and chords are taken from a variety of sources, including sheet music, published "stock charts", privately circulated record transcriptions, and my own transcriptions of salient parts of the original records. The object has been to make the selection as practical and the sheets as authoritative as we can, with some great but rarely played, indeed forgotten, tunes you might enjoy playing; the solos and transcriptions are great for concerts. Sometimes, we simplified the chords for playability. These are *old style*, not modern jazz chords.

In some sheets, we have added famous solos, eg. Bunny Berigan's trumpet solo on Dorsey's "Marie", or Ziggy Elman's solo on "And the Angels Sing". The main sheet is in the standard key, but well might be altered for vocalists; the record well might be in a non-standard key, and the classic solo in another key. I often transposed the solos into the sheet's key; you'll have to integrate it into your performance yourself, but at least it's there, and you can purchase a transcription into your key from me.

Published fakebooks, eg. Hal Leonard's excellent "Ultimate" series, have many "pop" tunes from the period, but they often have more modern chords, and virtually never the verse. None of the classic big band tunes in these books have more than the melody, ie they bear no relation to the classic records. "Sheet music" collections are useless on the bandstand, and, again, contain standard pop sheet music, with no reference to the record arrangements.

Phrasing--The tunes as published frequently had phrasing very different from the way the records and bands actually play them–ie, originally square 2-beat phrasing typical of show tunes such as "Foggy Day in London Town" often is played swingy; Gershwin's "Someone to watch over me", written in the 1920s, was square 2-beat and *raggy,* now is a standard, very pretty and expressive ballad–so you must learn to hear the tune's melody but play it in the phrasing style appropriate to the tune, or to the band you're working with. When you can do that, you have taken the first step in "faking"–improvising. In most cases, two 8^{th} notes are played sort of like a dotted 8^{th} and a 16^{th}, but not quite; here, a succession of dotted 8th-16th combinations is written as all 8th notes.

Tempo values–Each sheet has a tempo value that should be taken as a starting point until you have specific reason to change it. Vocal tunes are played somewhat slower as vocals than as instrumentals. Instrumental tunes are usually faster. Try singing the tune; usually don't play it any faster than the words are comfortable. Another benchmark is the tempo at which the tune is most effective as a *dance* tune. *Virtually all tunes have a segment of several bars where playing the correct tempo is crucial: too fast and the melody or lyrics feel hurried, too slow and the passage drags; the best tempo for the passage is the best tempo for the tune as a whole.*

Basically this is dance music, music to make your body do something besides stand there.

Some slow tunes are more suitable for expressive playing than others–those that *make* you wail probably will get the most audience response...To help you out, I've included performance notes: 4/4, 2-beat, used terms such as "square", "lilting", "smooth", "driving", to suggest how the rhythm should "feel"; the horns should play in the appropriate style.

I feel that all but concert gigs should be played as dance gigs; do that and the music more likely will be most effective, ie. have the greatest impact on the audience. When playing tunes in Concert situations, if you want to play at "virtuoso display" tempos, that's cool: your function is to be you...But good body-movement tempos probably will get the most response. When planning sets for any type of gig, the best mix makes various parts of the body move, the whole body move in different ways, and occasionally sparks cheers at virtuosity. Study the performance notes, find the precise tempos that make you and your colleagues bounce, groove, swing and stomp the hardest; make lists of tunes that produce the same results; make set lists that mix maximum variety; do it all over again.

There are two main types of improvising: 1. Playing variations on the melody: You have the melody and chords in your head, and you add notes, change the phrasing, etc. 2. Creating something new over the chords. Some musicians who know at least bits and pieces of many tunes enjoy quoting melodies or famous solos during their solos; sometimes the other musicians pick up on this and go 'round and 'round until they run out of quotes; that's not improvising, but it can be a lot of fun and grab audiences.

Note that some tunes have the VERSE and CHORUS. When you see "CHORUS" at the beginning of a tune, the VERSE is at the bottom (if there is an intro., I use "Chorus" to help you find the melody quickly). Usually *the verse is optional, but sometimes it is a standard part of the tune as usually played (eg.* "Star Dust"). I tried to include the verse if it has a significant melody, and indicate when it is usually played.

Most of the tunes are arranged in straight alphabetical order; ignore apostrophes in contractions–all the "I" tunes are together, as are "If, I'm, I've", in that order. Some tunes are out of alphabetical order to enable the pages of 2-page tunes to face each other. The tunes out of order are italicized in the Index.

Playing Swing & Sweet Music Of the 1930s-1940s

Rhythm playing is the main subject of this essay. Old music bands have trouble finding good rhythm players who know the styles. Old music styles are not taught in school at any level, because the teachers don't know anything about the music or how it is supposed to be played. The following is an introduction to the art.

Your job is ***Rhythm:*** to provide a floor for the horn men and the dancers to bounce on. ***Zap!!*** You are a ***floor.*** Physically and aesthetically rhythm persons sit BEHIND the horns, unlike top-40 and rock. Unlike modern jazz, you are ***not equal*** to the horns.

In fact, there is a musical hierarchy: think of it as an upside-down pyramid: drums on bottom providing the basic beat. Bass and guitar augmenting that, plus harmony. Piano supports the rhythm, but also provides musical fills of all types. The horns are on top and are the main purpose of the band.

If you do your job the horns will be so comfortable that they'll be too busy playing the ideas cascading from their muses to even notice you. And dancers will be liberated, inspired to groove the roof. You are ***not*** there to "express yourself". Comping is an art; a real artist or just plain old "pro" will be fulfilled by making the band ***sound*** and ***feel*** better.

KISSS method: Keep it ***Simple, Solid, and Soft***. A good rhythm section is a ***unit***-- often one can hardly identify the pieces. Make sure you know and play first and foremost the ***basic*** rhythm strokes for the various dances. *Busy without basic beat confuses the dancers and distracts everyone else!!*

A good bandleader will, within the needs of the gig, try to give each musician, including the drummer, a bit of space to stretch out to relieve the boredom of straight comping.

Drummers: *Big Band / swing* uses the ***High-Hat***, and moderate, selective rim and other zaps to propel the horns. Pop drummers use all sorts of Hi-Hat technique for rock and disco; use it for swing and even two-beat tunes! Stay **off** the ***ride*** cymbals (except, of course, for change-ups)-- many drummers automatically switch to them for swing tunes, and maintain a loud hiss that:

- sounds like hell;
- wastes strokes;
- makes the horn men play louder (and therefore less well);
- keeps the drummer from hearing what's happening in front!!

Most drummers have had some experience playing post-1950 Count Basie or other jazz big band styles that include a lot of various off-beat fills and zaps. That won't work, because 30s-40s swing is hard 4/4 rhythm–the tunes were usually wriitten with that in mind, the big band charts were arranged for it, jitterbug dancing rides on it, and no matter the size of the band, or whether you are using sticks or just brushes, the modern Basie style destroys the feel of the old music. Most drummers can't even play up-tempo tunes with all that clattery non-rhythmic crap without screwing

up the almost non-swinging squarish 4/4 rhythm required, so back to simple 4...whack whack whack whack on snare and not-quite-closed hi-hat. You really ought to do 4 on the floor, but most drummers don't have the foot for fast 4/4.

If you just can't change your basic hand positions or basic ride-cymbal habits, at least dampen them to eliminate the hiss. Use a "butterfly" or similar paper clip to attach a piece of bicycle inner tube to the edge of each cymbal. There are plastic clips with soft material that may do the job. Eliminating the hiss enables one to hear the stroke–the ring dies almost instantly.

Combo playing is basically ***brush*** work--percussive, not soup-stirring. (Ellington and Basie - type tunes give you more leeway, but check with the band leader.) One of the really neat swing sounds is the combination of 4/4 brush strokes with the "chunk" of the swing guitar. (Listen to Cozy Cole on the earliest Billie Holiday-Teddy Wilson sides.)

Two-beat or "businessman's bounce" tunes should have a nice laid-back, ***lilting*** feel. Medium- to up-tempo show tunes often require square boom-chucking on the beat, but slow and moderate ones often want a slightly ***syncopated snap***, from the ***bass*** and ***piano***. Control it -- this ain't honky tonk or saloon ragtime -- and keep it solid, and you'll see the older crowd do some pretty wild stuff. ***Slow*** tunes can be played with a variety of dynamics and "feels", so that even at the same tempo, dancers can be inspired to move differently: the laid-back lilt, the lightly played but solid four, the bump & grind, the whacking thumping 4/4 (everyone playing 4 on the beat.) *The ideal set mixes the feel as well as the tempos and dances, so even if dancer response calls for a series of slow tunes, you pick tunes with different feels -- over the course of a set you are trying to make the dancers use every muscle in their bodies, as well as to set a mood.* As soon as you hear the horns syncopating, go into a solid four. It will propel the syncops into the stratisphere.

Guitar: Basically you do 4/4 chunk-chunk, choking it so it doesn't ring -- accoustic, into a microphone, not amplified -- and listen to the piano. Keep the chords simple so the piano has some place left to go. Well selected strokes can have an amazing effect on the overall sound and feel of the band. You can choke your chunks, play on the beat or slightly syncopate it after the top; 2 & 4; or 1 & 3; let the stroke ring for varying lengths of time to lighten the rhythm section's pervasive 4/4; do an occasional fill when there's space (on the 1935 Goodman Orch. records, the guitar is heard clearly, eg. "Goodbye"). *But* how effective all this is depends on how well you integrate it with the rest of the rhythm section. If you see your-self as a rhythm person, at least in this context, playing with the dynamics can be as much fun as fancy solos and runs.

Bass and ***Piano:*** DON'T DOODLE!!! Play basically in rhythm. ***Bass:*** 2-beat starts 1 & 3 and STAYS there; don't switch to 4/4 on the second chorus. 4-beat tunes start and stay 4/4 except for change-ups -- remember the dancers, who don't dig sudden rhythm and tempo changes!! ***Piano:*** Boom-chuck on non-slow tunes. You can strengthen Horn **riffs** by playing along with them, add riff patterns in out choruses like a Big Band horn section, zap here and there, add controlled fills. Work with the guitar for studied unity or coordinated contrasts. In a 4-piece section, the DBG playing straight 4, with the piano playing riffs, can very powerfully propel the horns and dancers, and make the band sound larger.

Everyone should be listening closely to what the others are doing. If you hear someone taking a fill, or solo, play straight rhythm. When nothing is happening, watch for your chance to fill or take a break. Learn what kind of rhythm or accompaniment each player likes during his solo.

Resources:

There's plenty of music and loads of CDs to help you learn the songs and style. For learning purposes, the literature may be divided into *pop tunes* and *big band tunes.* For the pop tunes, the "Ultimate" series, available at any good music store, are as good a source as any, except that the chords are often somewhat more modern; the "pop" tunes include 1920s-1930s classics such as "I've found a new baby" that were played by small swing and big bands alike; they're just regular tunes with standard structures. However, when it comes to the "big band" tunes, many tunes such as "In the mood" are really known by the Glenn Miller, etc., record, and so you have to learn the salient parts of the record. "In the mood" has a classic introduction which is a set piece and everyone must know it--the melody line and the rhythm zaps; if you screw it up *everyone* will know it. Other pieces such as "String of pearls" have a melody that audiences know, but if you don't play the arrangement ala the record, improvising on the blues chords of the solo section is basically a bull sandwich. And there are no fake books of these classic charts. More often than not if you see those pieces in music books with titles such as "Songs of the Big Band Era", what you are getting is sheet music editions of the *song*, which in no way resembles the chart. So you may have to locate "stock" (published dance band arrangements) charts of the and do a lead line from the piano part, taking chords from the guitar part. *Bottom line: There's virtually no material that's usable on the bandstand, hence this fake book...*

There are hundreds of CD reissues of the classic swing tunes, and an increasing number of CDs with the sweet and 2-beat standard and show tunes. For the small group swing style, the Teddy Wilson Orchestra with Billie Holiday (most often found under Billie Holiday) are splendid examples, as are the Lionel Hampton small group sides from 1937, where the sound of the rhythm section is very clear and the musicians are the greats of the era.

In conclusion, remember: just because *you* think it sucks, doesn't mean what the other guy's playing is bad. And a request for Nu Yawk Gnu Yawk, doesn't mean the guest hates you. You are there to entertain; inspire guests to hire the band for their affairs; and make the boss hire you again. If you hate 'em, they'll know it. So love 'em and earn your bucks.

30s, 40s Must List

The many slow and 2-beat tunes in the list are standards of either the early 30s–the golden age of American song--or swing era, eg "I can't get started"; or today–some were revived and immortalized by Frank Sinatra ("Way you look tonight"), so they're often requested. Many "must" tunes are from the twenties, eg. the Goodman Trio/Quartet play list, so check out the Dixie Must List.

After you've gone Bb
All of me C
All the things you are Ab
Almost like being in love Bb
Amapola Bb
As time goes by Eb
At last C
Avalon F

Begin the beguine (Artie Shaw) C
Bei mir bist du shoen Am
Blue moon Eb
Blue skies Dm
Body and soul Db

Caravan Ab
Chattanooga choo choo C
Cheek to cheek C
Choo choo ch'boogie F
Christopher Columbus F

Dancing in the dark Eb
Deed I do Eb
Deep purple F
Do nothing till you hear from me F
Don't be that way Eb
Don't get around much anymore C
Dream Bb
Dream a little dream of me G

Easy to love C
Elmer's tune C
Embraceable you G
Foggy day (In London Town) F
Fools rush in C
Exactly like you Bb
Frenesi (swing, Rhumba) Ab
Goodnight sweetheart Bb
Green eyes Eb
Harbor lights Eb
How high the moon G

I can't get started C
I don't know why Bb
I get a kick out of you Eb
I got it bad and that ain't good G
I got rhythm Bb
I let a song go out of my heart C
I'll be seeing you Eb
I'll see you in my dreams F
I'm getting sentimental over you F/Bb
I'm gonna sit right down and write myself a letter Bb
In a mellow tone Ab
Imagination Eb
In the mood Ab
Isle of Capri F
Isn't it romantic Eb
It don't mean a thing if it ain't got Bb
It's been a long long time F
It's d'lovely F
It's only a paper moon G
It's the talk of the town F
I've got my love to keep me warm Eb
I've got you under my skin Eb

Lady be good F
Lady is a tramp C
Little brown jug C
Love is here to stay F

Man I love C
Marie F
Memories of you Eb
Moonglow F
Moonlight in Vermont Eb
Moonlight serenade F
My funny valentine Eb
Nearness of you F
Nice work if you can get it F
Nine-twenty special Bb

Oh Lady be good F
On the sunny side of the street C
On a slow boat to China Bb
On the Alamo Eb
Once in a while Eb
One o'clock jump C
Opus one G
Out of nowhere G
Pennies from heaven C
Pennsylvania 6-5000 Ab
Perdido C

Red sails in the sunset F
Rose room F
Rosetta F
Route 66 FSentimental journey C

Sing, sing, sing Dm
Somebody loves me F
Someone to watch over me Eb
Star dust C
Stars fell on Alabama C
Stormy weather Ab
String of pearls C, Ab
Summertime Am
Sweet Lorraine F
Swonderful Eb

Take the A-Train C
Tangerine G
Tenderly Eb
There will never be another you Bb
These foolish things Eb
Tuxedo Junction Bb

Undecided C
Very thought of you Ab
Way you look tonight Eb
We'll meet again G
What a difference a day made F
What is this thing called love C
What's new C
Where or when Eb
Woodchopper's ball C
Wrap your troubles in dreams C
You do something to me C
You made me love you C

****

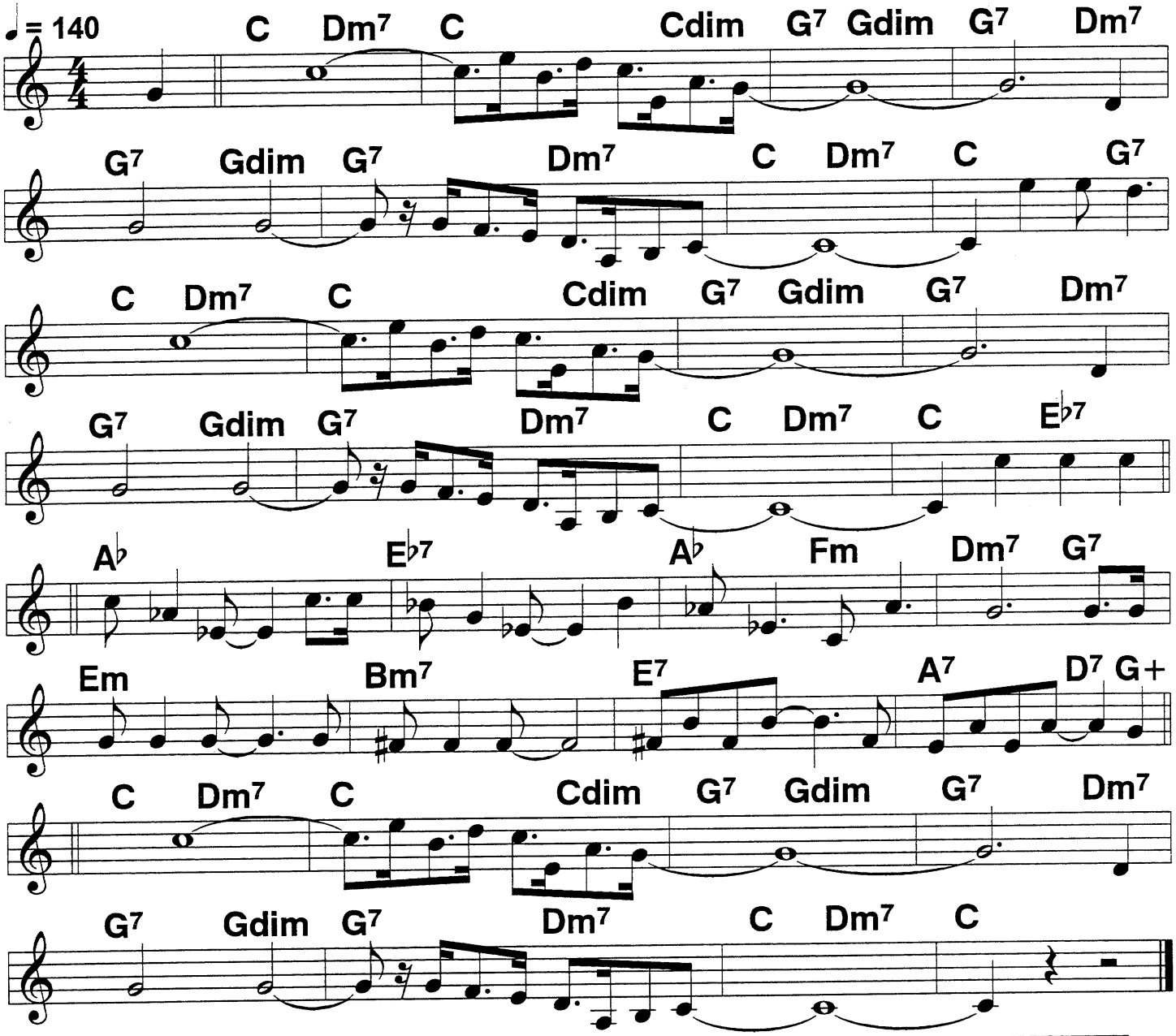
Secondary Priority Tunes

And the angels sing Bb
Boogie woogie bugle boy F
C jam blues C
Cherokee Bb
Comes love Bb
Flying home F/Ab
Glory of love G
Goody goody C
I've heard that song before C
Jersey bounce C
Let's dance C
Londonderry aire (Danny boy) F
Lulu's back in town F
Minnie the moocher G
Mood Indigo Ab
Night and day Eb
September in the rain Eb
Smoke gets in your eyes Eb
Softly as in a morning sunrise Eb
Solitude Eb
This love of mine C

About A Quarter To Nine

Al Jolson;
c. H. Warren, 1935

Square 2-beat



(The) Stars/// are gonna tinkle and shine./// /// This
Eve-/ ning/ about a quarter to nine./// / My lovin'
Arms/// are gonna tenderly twine/// /// a-
Round/ you,/ around a quarter to nine./// / I know I

Won't be late, 'cause at half past eight I'm gonna hurry there// I'll be
Waiting where the lane begins/
waiting for you on needles and pins, And

Then,/// the world is gonna be mine,/// ///this
Eve-/ning/ about a quarter to nine./// /|||

Ain't Nobody Here But Us Chickens (1)

Light Shuffle

Louis Jordan hit, 1947



Ain't Nobody Here But Us Chickens (2)



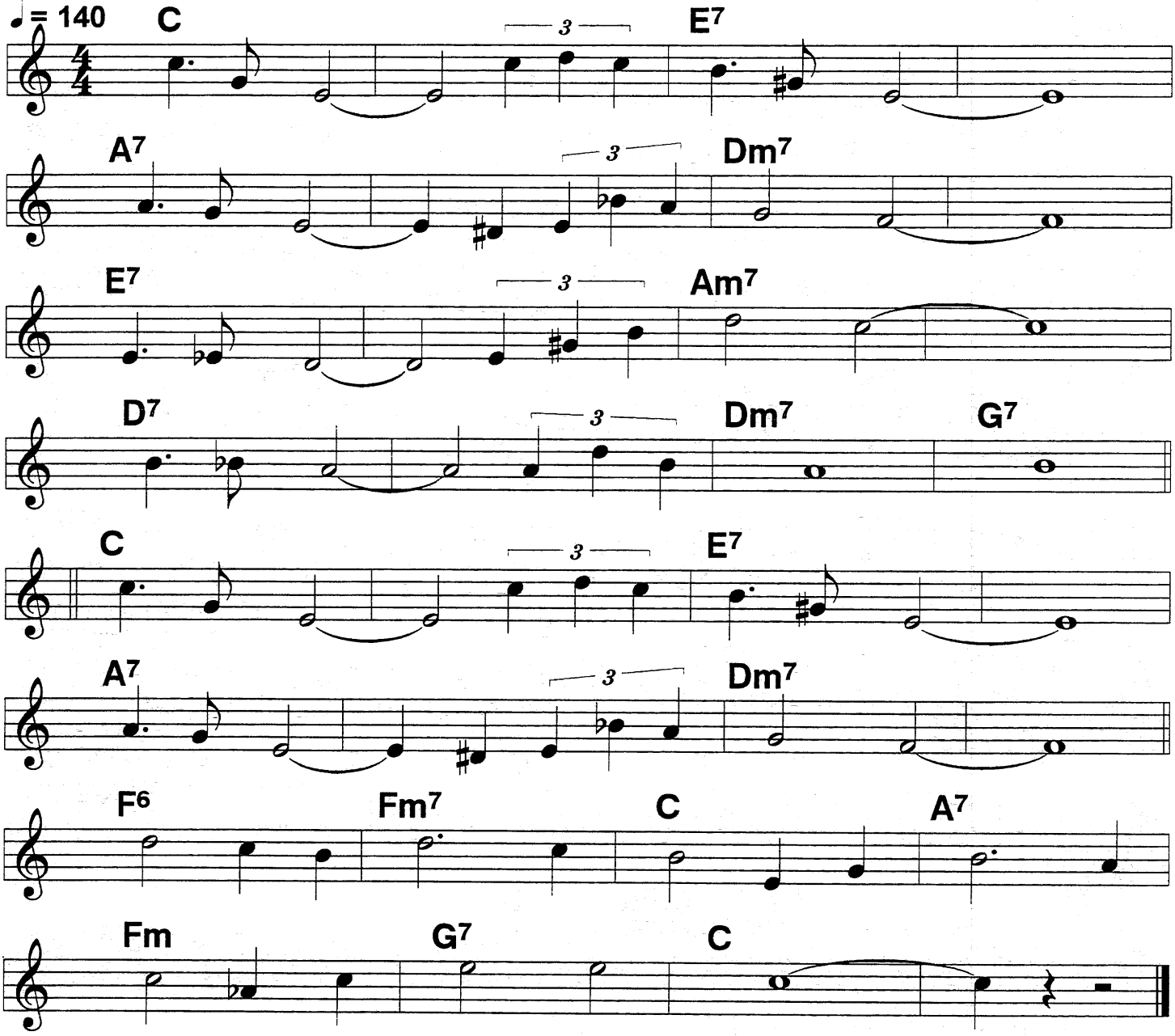
ROUTINE: Horn Intro, Vocal Verse, Chorus, solos, Vocal from Bridge, Ending

All Of Me

♩ = 158

Moderate 4/4; or hot shuffle

Billy Holiday; c. 1931



All of me/ // why not take all of me,/ ////
Can't you see/ /I'm no good with- out/ you./ ////
Take my lips/ ///I want to lose/ them./ ////
Take my arms,/ // I'll never use/// them.///

Your goodbye/ ///left me with eyes that cry,/ ////
How can I/ /go on dear with- out/ you./ ////
You/ took the part//that once/ was my heart,// so
Why/ not take all/ of/ me./// /|||

Almost Like Being In Love

Moderate 4/4 swing

c. 1947



All the Things You Are (1)

4/4 or 2-beat feel. ♩ = 108

c. Kern, 1939



All The Things You Are (2)

COUNTER MELODY--LAST X, play over melody if 2 horns; if 1 horn, play as out chorus.



Amapola

♩ = 124

Moderate swing; also rhumba

Jimmy Dorsey hit; c. 1924



(Ama-) Po-/la,/ /my pretty little pop-/py./ /you're like the lovely
Flow'r/ so/ sweet// and heavenly.// / | Since I
Found/ you/ / my heart is wrapped a- round/ you./ / and loving you, it
Seems/ to/ beat// a rhapsody.// / | Ama-

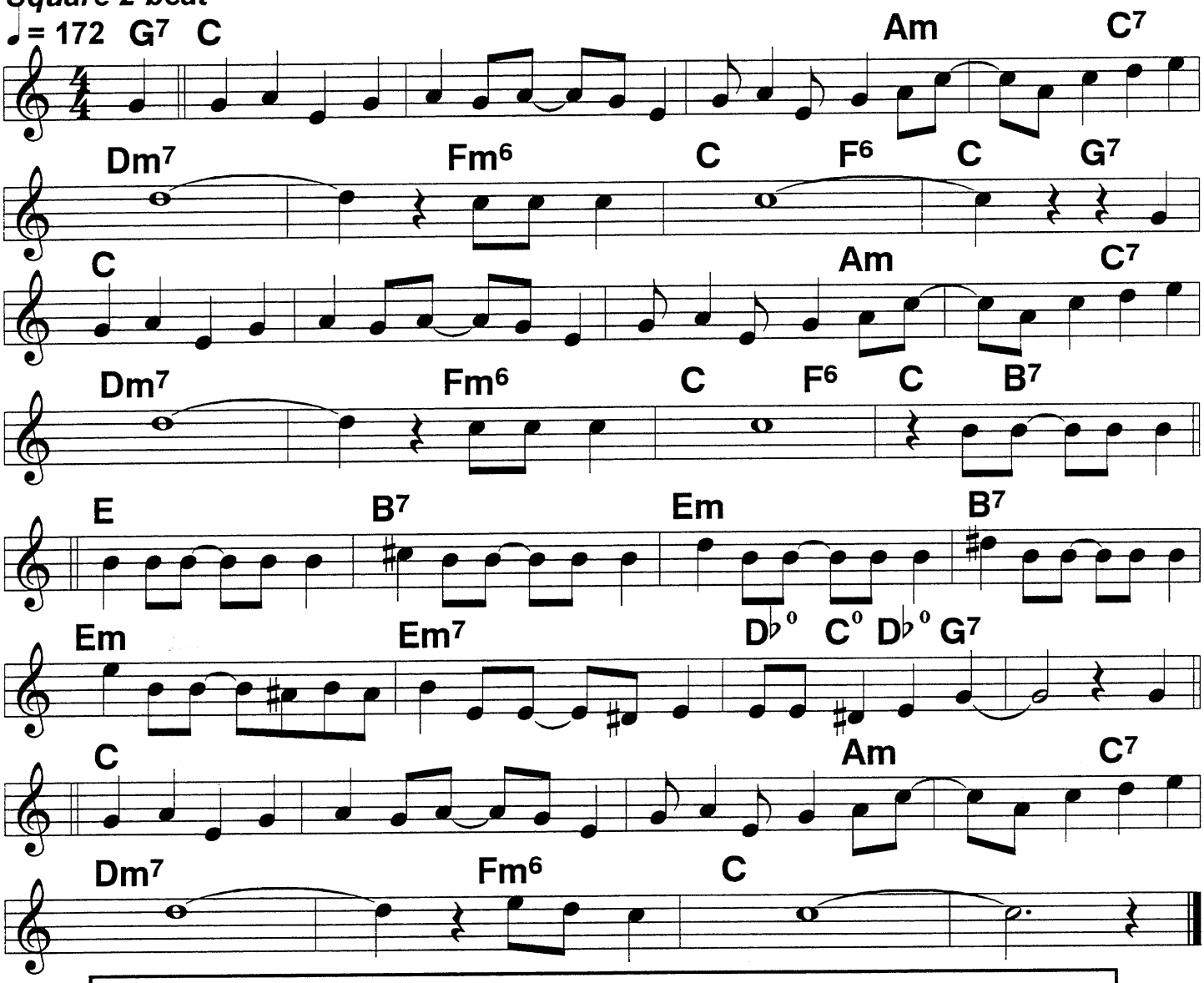
Po-/la./ / the pretty little pop/-py/ / must copy its en-
Dear-/ing/ charm// from you./// /| Ama-
Po-/ la/ /| Ama- po/la,/ /| How I
Long to hear you say// "I love you."// /|||

Anything Goes

c. Cole Porter, 1934

Square 2-beat

♩ = 172 G7 C Am C7 Dm7 Fm6 C F6 C G7 C Am C7 Dm7 Fm6 C F6 C B7 E B7 Em B7 Em Em7 D♭° C° D♭° G7 C Am C7 Dm7 Fm6 C



(In) Olden days a glimpse of stocking was
looked on as something shocking, now heaven
Knows,/// /|anything goes./// /|| Good
Authors too who once knew better words,
now only use four-let- ter words writing
Prose./// /| Anything goes!/// |The world has gone

Mad today, and good's bad today, and black's
white today and day's night today, when most
Guys today that women prize today are just silly gigolos. ///| So

---

Though I'm not a great romancer I
know that I'm (you're) bound to answer when you (I) pro-
Pose,/// /| Anything goes!/// ///|

And the Angels Sing

Goodman hit, 1939

Solid 4/4 ♩ = 116



Play 2-3 X, then 4 bars Tom Tom HORA beat, 1 or 2 X DOUBLE TIME, ENDING: last 8 at regular time, use 2nd ending.

And the Angels Sing (2)

Concert Key

Ziggy Elman Solo. Orig. in F concert

Hora Rhythm (Drums)



This solo is included because it is a classic, but you'll have to integrate it into the melody sheet yourself.

9

As Time Goes By

♩ = 84

Lilting 2-beat or light 4/4

Rudy Vallee hit; c. 1931



At Last

Glenn Miller hit, 1942

Slow square 4/4

♩ = 88



(At) Last,/// /my love has come a- long,/// / my lonely days are
O-/ver,/ /and life is like a song./// ///At
Last,/// /the skies above are blue,/// /my heart was wrapped in
Clo-ver/ /the night I looked at you./// / I found a

Dream that I can speak to, a dream that I can call my own.//I found a
Thrill to press my cheek to,/ a thrill I've never known.//You

---

Smiled,/// /and then the spell was cast,/// / and here we are in
Heav-/en,/ / for you are mine at last./// ///|

A-Tisket A-Tasket (1)

Swinging 4/4, syncopated; rhythm square — Tpt — Ella Fitzgerald w/Chick Webb, 1938

♩ = 164 F TSx do pattern 8 bars



A-Tisket A-Tasket (2)



Avalon (1)

4/4 ♩ = 210 ♩ = 254

Benny Goodman Quartet, 1937

♩ = 234



Avalon (2)

Clarinet--Goodman ending



Rhythm:
Sudden Ending

Begin the Beguine (1)

4/4 swing ♩ = 142

Shaw hit, 1938;
c. Cole Porter



Begin The Beguine (2)



Bei Mir Bist Du Schoen

Hard 2-beat or Hora ♩ = 216

Goodman Q., Andrews Sisterws, 1937



Tpt solo might be Ziggy Elman style. DRUM might do hora style on Bridge.

Between the Devil And the Deep Blue Sea

♩ = 172
Solid 4/4 swing
♩ = 160

Armstrong, Calloway; Peter Duchin
c. Arlen, 1931



| I/ don't want/ you,/ |but I'd hate to lose you.//
|You've got me in between/ the Devil and the deep blue sea.///
|I / for- give/ you,/ | 'cause I can't for- get you.///
|You've got me in between,/ the Devil and the deep blue sea.///

| I ought to cross you off my list,/
but when you come knocking at my door,/
| Fate seems to give my heart a twist, and
I come running back for more.///

|I/ should hate/ you,/ |but I guess I love you.//
You've got me in between,/ the Devil and the deep blue sea.///

Blue Moon

Lilting 2-beat; light 4/4; or
rock'n' roll style with triplets

Marcels, 1961;
c. Rodgers, 1934



(Blue) Moon///, you saw me standing a- lone,/// without a dream in my
Heart,/// without a love of my own./// ///| Blue
Moon,/// you know just what I was there for// you heard me saying a
Prayer for,// someone I could really care for./// //And then there

---

Suddenly appeared be- fore me/ the only
one my arms will ever hold/ I heard some-
Body whisper "Please a- dore me and when I
looked, the moon had turned to gold.// Blue

Moon,/// now I'm no longer a- lone,/// without a dream in my
Heart,/// without a love of my own./// ///||

Blue Skies

♩ = 158 ♩ = 180 *TD=127, BG=154*

4/4 swing or square 20s 2-beat

T. Dorsey, Goodman;
c. Berlin, 1925



Blues In the Night

Hard 4/4 or slow shuffle; horns play dirty filthy

Dinah Shore, Shaw, Goodman, Lunceford, 1942; c. Arlen, 1941



Body And Soul

Tenor sax special

4/4 let Sax soloist set tempo

Coleman Hawkins classic, 1939; c. 1930



Boo Hoo

Carmen Lombardo, 1937

Hokey 2-beat; horns may get silly with it; often it will inspire at least one pair of dancers whose antics may spark others.



"Lombardo" is a standard novelty ending used mainly on "hokey" tunes at the lead horn's whimsy. Not on the "Boo Hoo" record, but is on his record of "Cheek to check", which is too good a tune to hoke up...

Boogie Woogie Bugle Boy

♩ = 140

Medium Boogie Woogie

Andrews Sisters hit, 1941



Brother Can You Spare A Dime

Square 4/4, expressive ♩ = 100

Bing Crosby, Rudy Vallee, 1932



But Not For Me

c. Gershwin, 1930

Light, square 2-beat



(They're writing) Songs/ of love /but not for me,/// |a lucky
Star's/ above, /but not for me./// |With love to
Lead/ the way |I've found more clouds/ of gray, /than any
Rus-/sian play /could guaran- tee./// |I was a

Fool/ to fall /and get that way./// |Heigh ho! A-
Las/ and al- /so, lacka- day./// |Although I
Can't/ dismiss |the mem'ry of/his kiss, |I guess he's
Not/// for/// me./// /|||

Caldonia (1)

Shuffle

♩ = 170 C

Piano intro (walking octaves) 4-12 bars)
Keep it up all the way...

Louis Jordan version, 1945;
also Woody Herman.



Caldonia (2)


Sax solo w/ riffs
C
F7
C
G7
C
Tpt solo w/ Sax riffs
C
F7
C
G7
C
Vocal pickups
Spoken vocal
C
F7
C
G7
C
Voc.
C
Ending
F7
C
G7
C
[Break
C

Can't We Be Friends

Lilting 2-beat or light 4/4

Bob Crosby Bobcats; c. 1929



Caravan

Ellington, 1937

Tom-tom intro, 4 bars

♩ = 168
♩ = 204

A

Gdim C7 Gdim C7 Gdim C7 Gdim C7

Gdim C7 Gdim C7 Gdim C7 Gdim C7

Gdim C7 Gdim C7 Gdim C7 Gdim C7

Fm6

Last X, Fade out

B *Hit it!!*

F7

B♭7

E♭7

A♭7 C7

Back to A each X

C *Opt. bridge melody*

F7 Cdim F+

B♭7 Fm B♭7

E♭7 Gdim

A♭7 C7 Fm6 Cdim C7

Back to A

AABA. In & out choruses, use C not B, espec. when playing 168

Carioca (swing) (1)

From the broadcast of 8/19/39.

Artie Shaw classic, 1939



Carioca (Swing) (2)



Carioca (Swing) (3)



F, G combinations are only suggestions. Listen to the record!!

Change Partners

Light square 2-beat; or slow rhumba

Astaire; c. Berlin, 1938



Chattanooga Choo Choo

Boogie woogie; ***PIANO INTRO 4-bars***

Glenn Miller hit, 1941



Cheek To Cheek

Astaire classic, c. Berlin 1935

Square 2-beat



Cherokee (1)

♩ = 240 *Basie tempo*

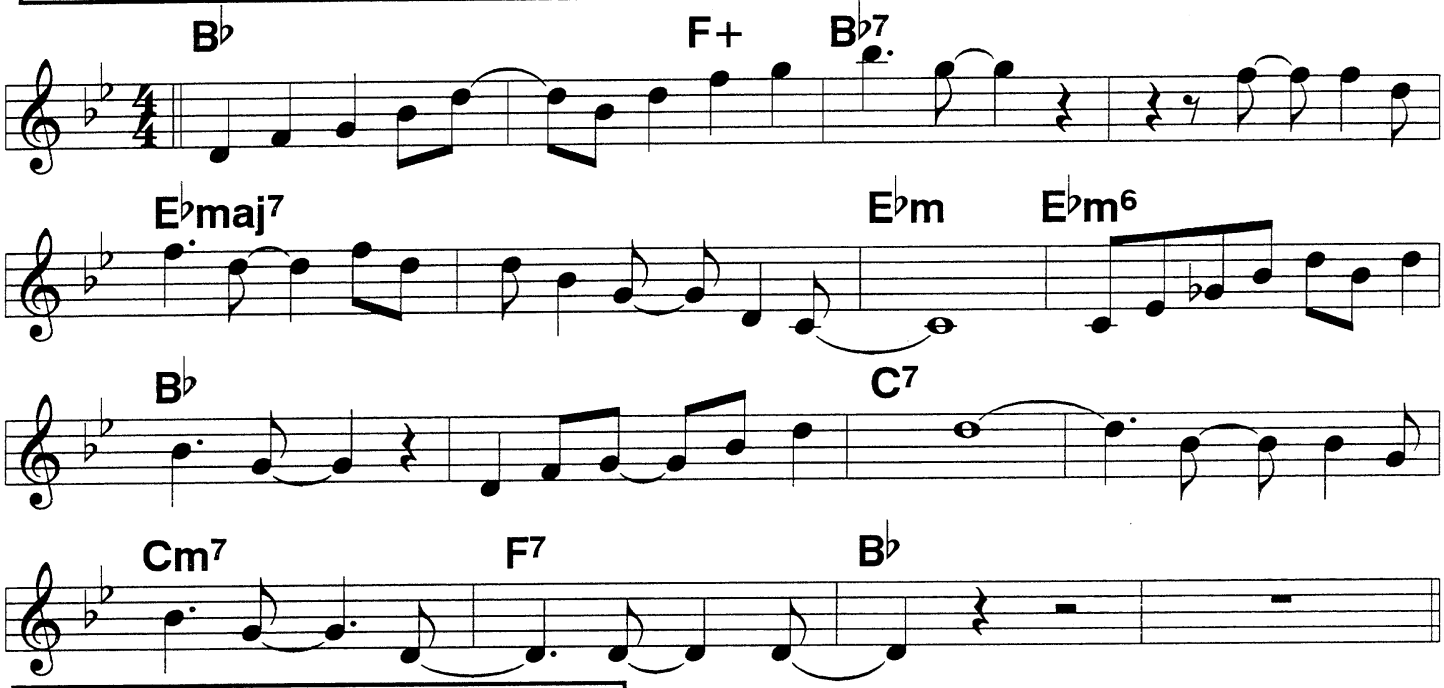
♩ = 192

Noble, Barnett, Basie, 1938



Cherokee (2)

TPT Solo--last 16 bars of chorus



SAX solo--last 16 bars of chorus



These are two classic solos, the TPT from Noble-Basie, the SAX from Barnett. Play them after the bridge. Other horns play melody under the solo.

ROUTINE: Melody, solos, melody. TRIPLE ENDING: LAST 16 bars, softer each X, sudden ending on 1st beat bar 15.

32

Choo Choo Ch'Boogie

Hot Shuffle ♩ = 170

Louis Jordan hit



Christopher Columbus

This tune, in the minor key, was part of Goodman's "Sing, Sing, Sing"

Goodman, 1936

4/4 swing



ROUTINE: Coun. Mel. can be played as 2nd strain, using the bridge; or over lines 1-2, 3-4, 7-8 during out choruses. Etc.

Cocktails For Two

Not the Spike Jones version...

♩ = 112 ♩ = 104

Solid 4/4; 2-beat ballad

c.1934



Comes Love

Solid rockin' 4/4. Not slow

Artie Shaw hit, 1939



(Comes a) Rain storm,/ put your rubbers on your feet, comes a
snow storm,/ you can get a little head. Comes
Love,/// /nothing can be done./// ///| comes a
Fire,/// then you know just what to do. Blow a
tire// you can get another show. Comes
Love,/// /nothing can be done./// ///|

Don't/ try| hid-/in' 'cause there isn't any use.///|
You'll/ start| slid-/in' when your heart turns on the juice. comes a

---

Headache,/ you can lose it in a day. Comes a
toothache,/ see your dentist right away. Comes
Love,/// /nothing can be done./// ///|

Continental, The (1)

Square 2-beat ♩ = 162

Astaire classic, 1934



Continental (2)



37 Daddy, Hey!

Band vocal, but is a good Female Vocal.

Play almost staccato; strong, square 4/4, or square 2-beat

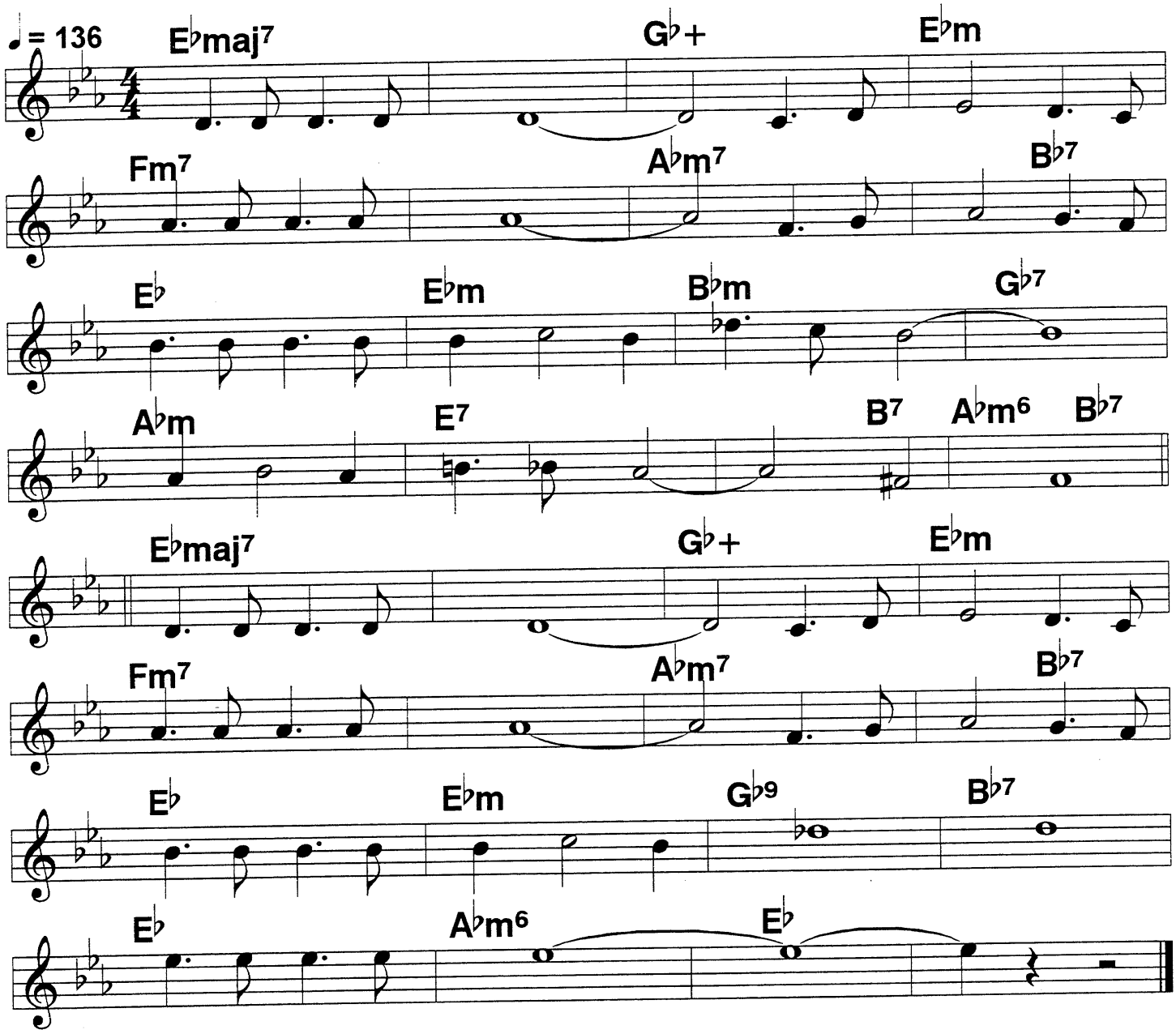


ROUTINE: Band, group vocal, 1-2 solos, Vocal from bridge out, with Tag. If FEMALE vocal, should be coy, a tad suggestive--she's not doing it, just negotiating her price,

Dancing In the Dark

1931

Swinging 4/4



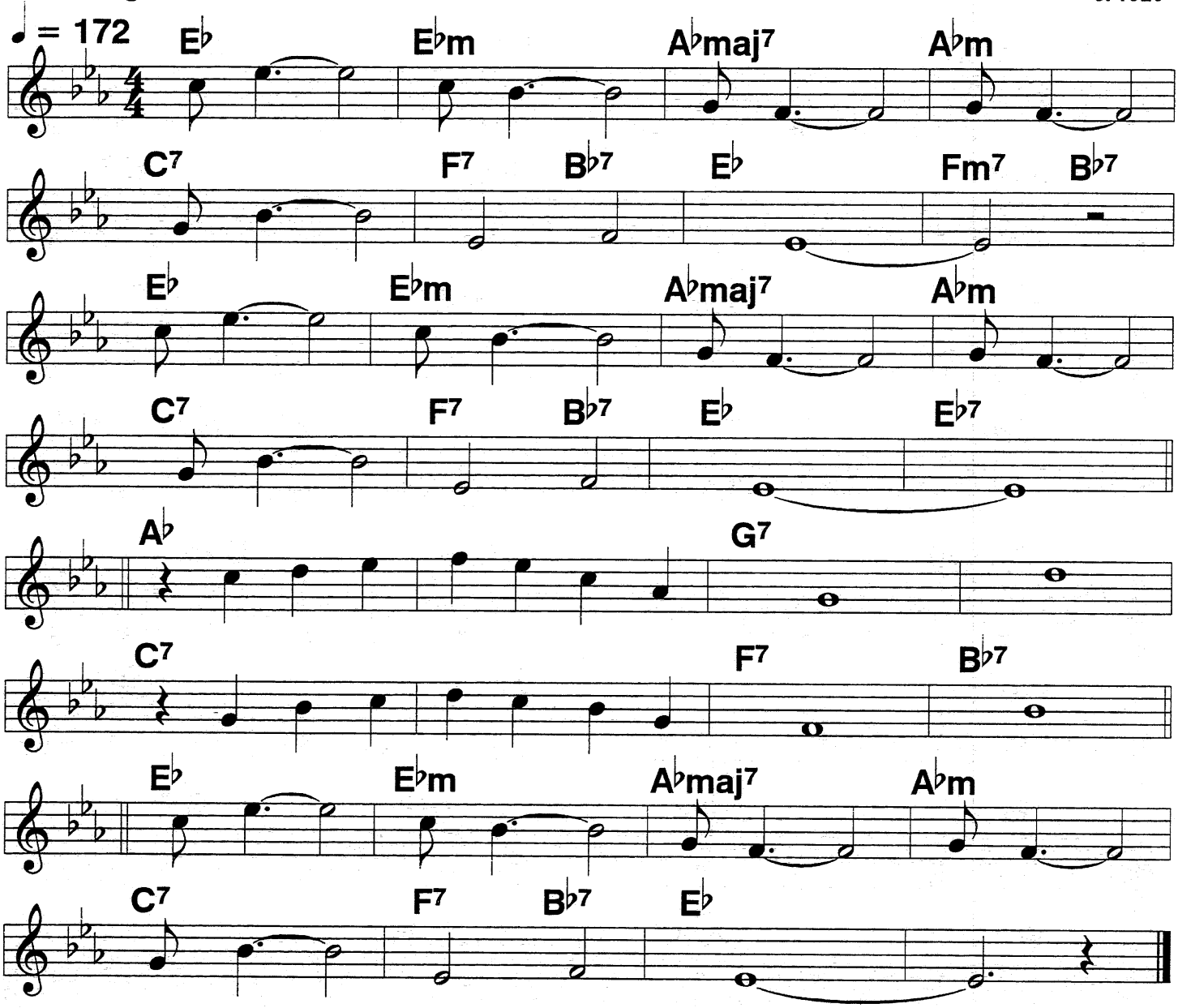
Dancing in the dark/// //till the tune/ ends, we're
Dancing in the dark/// //And it soon/ ends we're
Waltzing in the wonder/ of why we're here.// ////
Time hur-/ries by, we're here/ //and/ gone.////

Looking for the light,/// //of a new/ love to
Brighten up the night,/// //I have you,/ love and
We can face the music/ to- geth-/// er,///
Dancing in the dark./// ////// //|||

'Deed I Do

4/4 swing

c. 1926



Do I// want you?// Oh my,// do I!//
Honey,// 'deed/ I/ do!/// //||
Do I// need you,// Oh my,// do I!//
Honey,// 'deed/ I/ do!/// ////

| I'm glad that I'm the one who found/// you,///
|That's why I'm always hangin' 'round/// you.///

Do I// love you?// Oh my,// do I!//
Honey,// 'deed/ I/ do!/// ///|

Deep Purple

Larry Clinton;
c. 1934

Square, legato 4/4

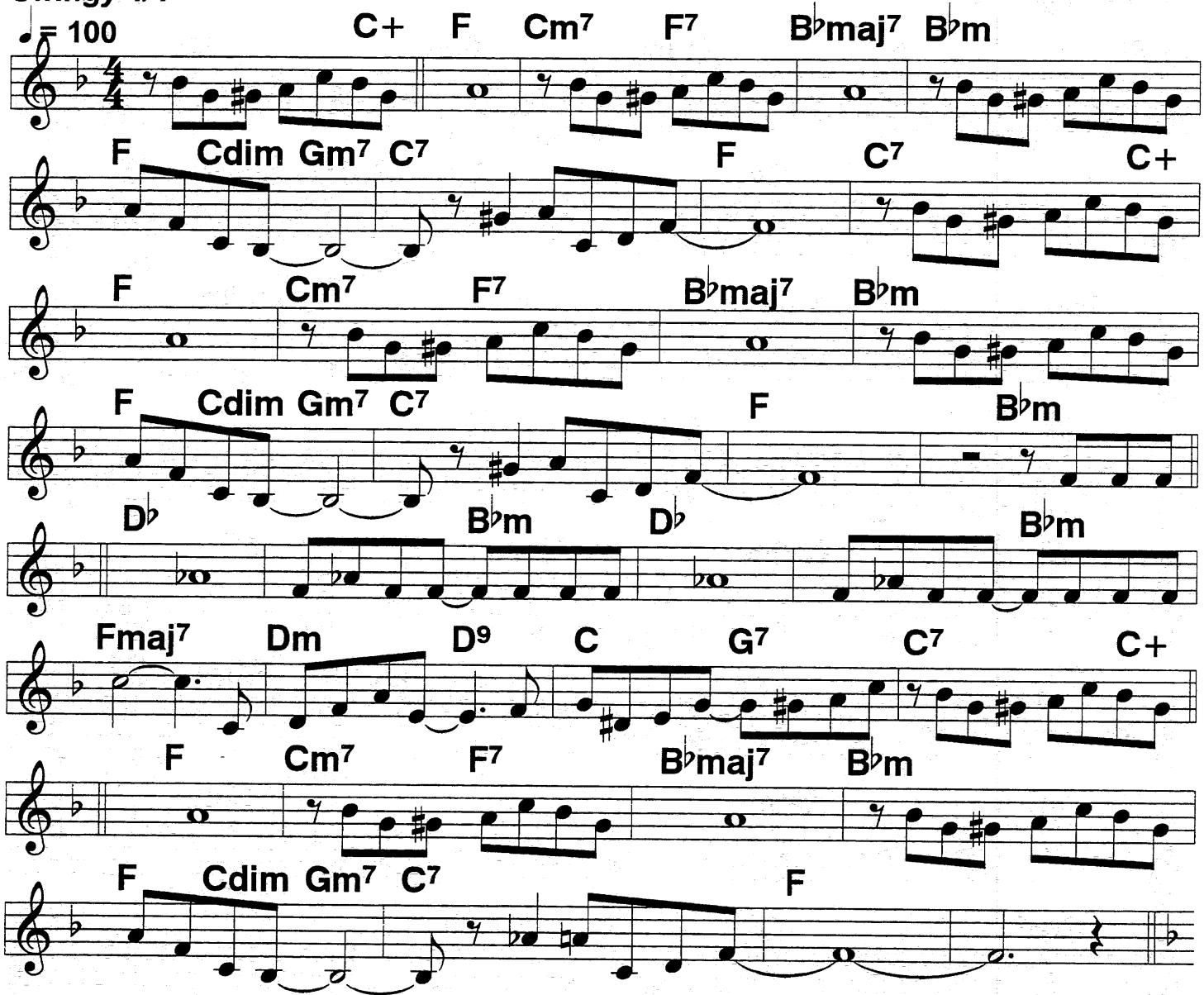


(When the) Deep/ purple falls/ over sleepy garden walls,/ and the
Stars begin to flicker in the sky./// //Through the
Mist/ of a memory,/ you/ wander back to me,/
Breath-/ ing my name/ with a sigh./// //In the

Still/ of the night/ once a- gain I'll hold you tight,/ though you're
Gone, your love lives on when moonlight beams,/// //And as
Long/ as my heart will beat,/ Lov-/er, we'll always meet/
Here/ in my deep/ purple dreams./// ///|

41 Do Nothing Till You Hear From Me (1)

Swingy 4/4 Ellington, 1943



(Do nothin' till you hear from) Me./// Pay no attention to what's said./// Why people tear the seam of
Anyone's dream/ /is over my head./// Do nothin' till you hear from
Me,/// at least consider our ro- mance;/// if you would take the word of
Others you've heard,/ /I haven't a chance.///| || True I've been
---
Seen/// with someone new, but does that mean/// that I'm untrue? When we're a-
Part// the words in my heard/ re- veal how I feel about you. Some kiss may cloud my memo-
---
Ry,/// And other arms may hold a thrill./// But please do nothing til you
Hear it from me/ /and you never will./// /|||

Do Nothing Till You Hear From Me (2)

Out Chorus | *If 2 horns, 1 play melody, 1 play this. If 3 horns, 2 play this*



This page is from the Jack Mason stock chart. The right tempo with the zaps really makes it swing and is right for the whole tune. If the drummer can't read the zaps, he should play square 4/4, not guess.

Don't Be That Way

Light 4/4 swing ♩ = 166

Goodman classic, 1935



Intro, Chorus, solos, ending 1.; Last X, repeat last 2 lines 2 X, P, PP ending 2. ENDING: Last line FF, ending 3.
For variety, modulate to F, etc.

Don't Blame Me

1932

Light 2-beat ♩ = 108



44 Don't Get Around Much Any More (1)

4/4 Swingy, rhythmic

Ellington, 1942



|Missed the Saturday dance./// |Heard they crowded the floor,///
|Couldn't bear it with- out you.// Don't get around much any- more.///
Thought I'd visit the club./// got as far as the door.///
They'd have asked me a- bout you,// Don't get around much any- more.///

Dar-/ling, I guess,//my mind's/ more at ease,//but
Ne-/ver the- less/// why stir up oldd memor- ies?///

|Been invited on dates./// |Might have gone but what for?///
Awfully different with- out/ you,/ dodn't get around much any more.///|

Don't Get Around Much Any More (2)

(I Let A Song Go Out Of My Heart)

Ellington, 1938

Play over melody last X.



I let a song go out of my heart,/ it/ was the sweetest melody./
I know I lost heaven,/ 'cause you were the song./// ///||
Since you and I have drifted apart, life doesn't mean a thing to me,/
Please come back sweet mu- sic,// I know I was wrong// /Am I too

---

Late/// /to make a- mends./// /You know that
We were meant to be more than just friends./// Just friends.//

I let a song go out of my heart,/ believe me darling when I say//
I won't know sweet mu- sic//un- til you return,/some day.///|

Don't Sit Under the Apple Tree

Light 4/4/ swing

Glenn Miller hit



Ending: repeat last line 3 X, last X double value of notes.

Dream

Ballad: 2-beat or light 4/4

c. Mercer, 1944



Dream/// /when you're feelin' blue./// ////
Dream/// / that's the thing to do./// ////
Just/// /watch the smoke rings rise in the air ////
You'll find your share /// of memories there. // so/

Dream/// when the day is through./// ////
Dream/// and they might come true./// ////
Things/// / never are as bad as they seem, //so/
Dream/// dream/// dream/// ///|

Dream A Little Dream Of Me

Lilting 2-beat

Mama Cass hit, 1968;
c. 1931



Stars/ shining bright a- bove/ you./
Night/ breezes seem to whisper "I love you,"
Birds/ singing in the sycamore trees,/ "Dream a little dream of me".///
Say/ "Nighty-night" andd kiss/ me./
Just hold me tight and tell me you'll miss me
While/ I'm alone and blue as can be, "Dream a little dream of me".///

Stars/ fading but I linger on dear, still/ craving your kiss.///
I'm longing to linger till dawn, dear, just/ saying this.///

Sweet/ dreams till sunbeams find/ you/
sweet dreams that leave all worries behind you.
But/ in your dreams what- ever they be,/ "Dream a little dream of me".///

Easy To Love

Square 2-beat; legato feel

c. Cole Porter, 1936



You'd/// be// so eas-/ y to love.// So
Eas-/y to idolize, all oth-/ers a- bove,///
So/// worth// the yearning for/ /|||
|So swell to keep ev'ry homefire burning for,// /|||

We'd/// be// so grand/ at the game,// so
Care-/free to- gether, that it does/ seem a Shame//. that
You// can't see// your fu-/ture with me,'cause you'd be
Oh/ so/ eas-/y to love./// /|||

Elmer's Tune

Nice and swingy 4/4

Glen Miller Hit, 1941



Embraceable You

Lilting 2-beat

Gershwin, 1932



|Embrace me, |my sweet em- braceable you. ////
|Embrace me, |you irre- placeable you. ///
Just one look at you, my heart grew upsy in me. ////
You and you a- lone bring out the Gypsy in me! ////

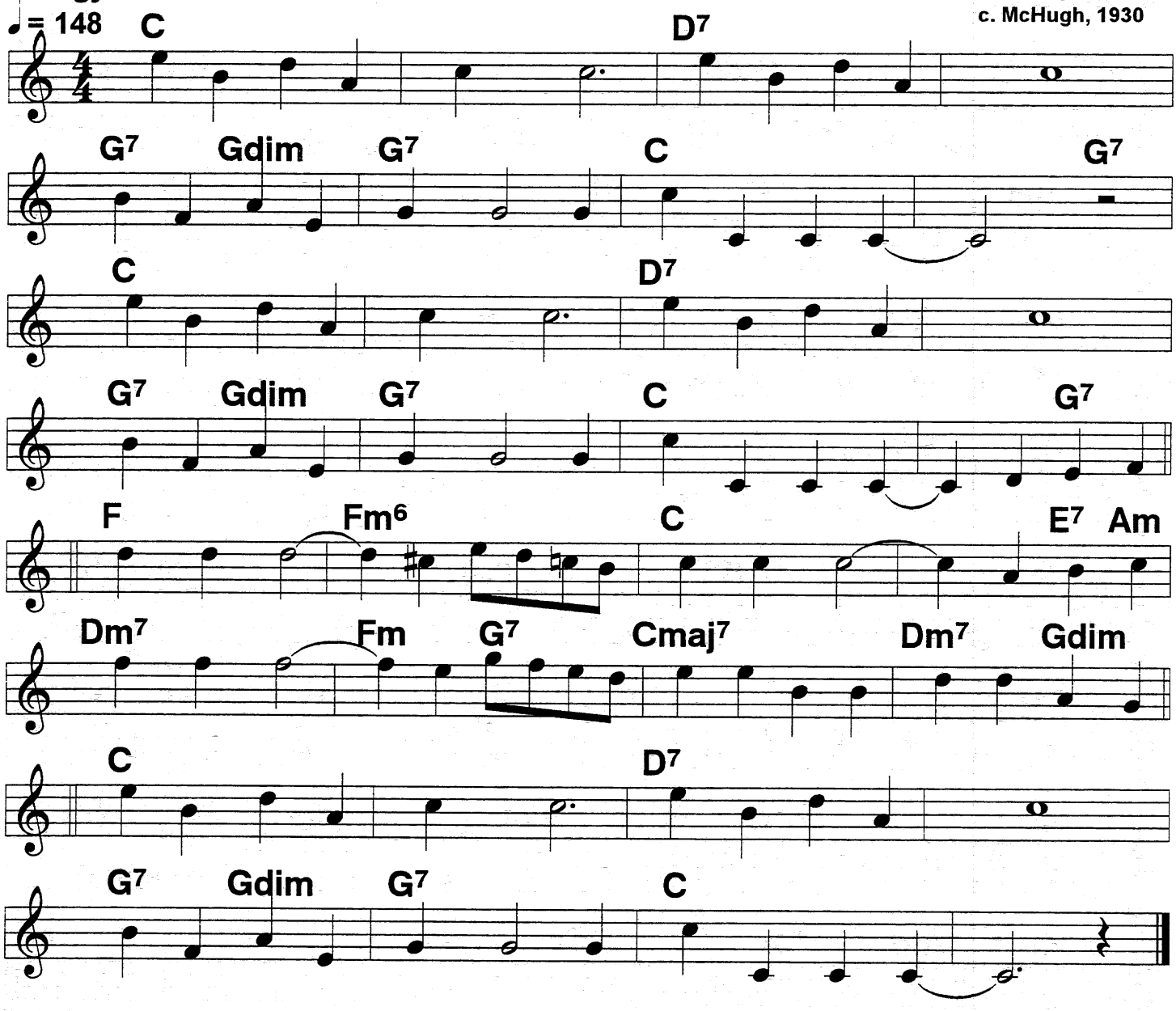
|I love all |the many charms about you. ////
|Above all |I want my arms about you. ////
|Don't be a naughty baby, |come to papa, come to papa do.//
|My sweet em- braceable/ you./// ////

Exactly Like You

Swingy 4/4

♩ = 148

Goodman Quartet
c. McHugh, 1930



I know why I waited.// Know why I've been blue,///
Prayed each night for someone/ ex- actly like you.//||
Why should we spend money/// one a show or two?///
No one does those love scenes/ ex- actly like you. /You make me
---
Feel so good/ /I want to hand the world to you./ /You seem to
Understand/ /each follish little scheme I scheming dream I'm dreaming.

Now I know why mother// taught me to be true,///
She meant me for someone/ ex- actly like you. ///|

Fine Romance, A

Square 2-beat

Astaire classic, c. Kern, 1936

♩ = 158



(A) Fine/// romance,/ with no/// kisses,/ a
Fine/// romance/, my friend/// this is!/ We
Should be like a couple of hot to- ma-/ toes,/ ///But
Your as cold as yesterday's mashed po- ta-/toes./ //A/

Fine/// romance/, you won't/// nestle,/ A
Fine/// romance,/ you won't/// wrestle!/ I
Might as well play bridge with my old maid
aunts!/// I haven't got a
Chance/// this is a fine ro- mance!/// ///|

Flying Home (1)

Brisk swing

♩ = 174 ♩ = 186

Goodman, Hampton, 1940



Flying Home (2)



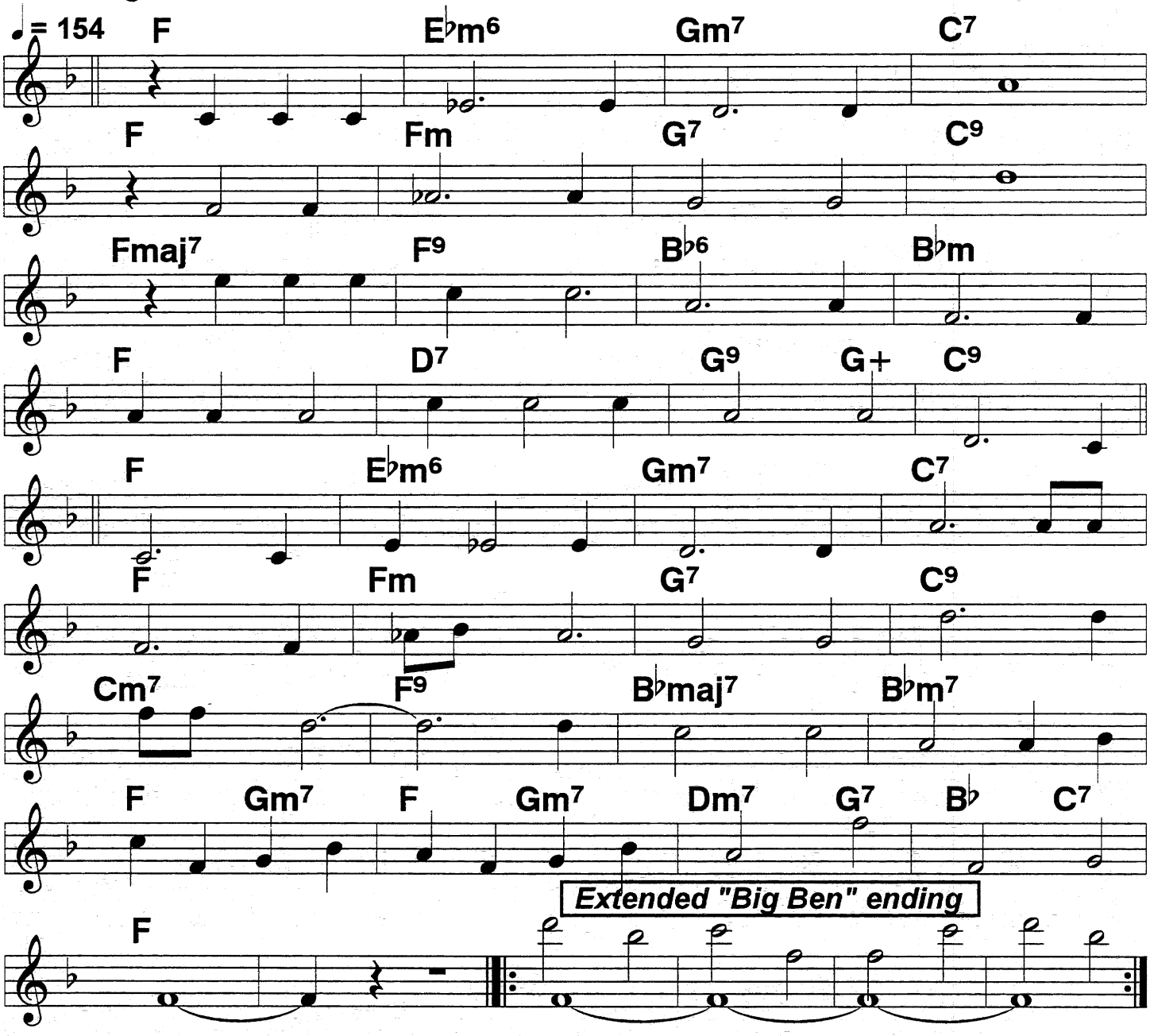
ROUTINE: A Melody, Solos on B; A B, LAST 8 bars 3X: p, pp, ff, ending

54 Foggy Day In London Town, A

Original 2-beat book phrasing is so rare that we've had to provide a 4-beat version that approximates how it's currently played.

4/4 swing

c. Gershwin, 1936



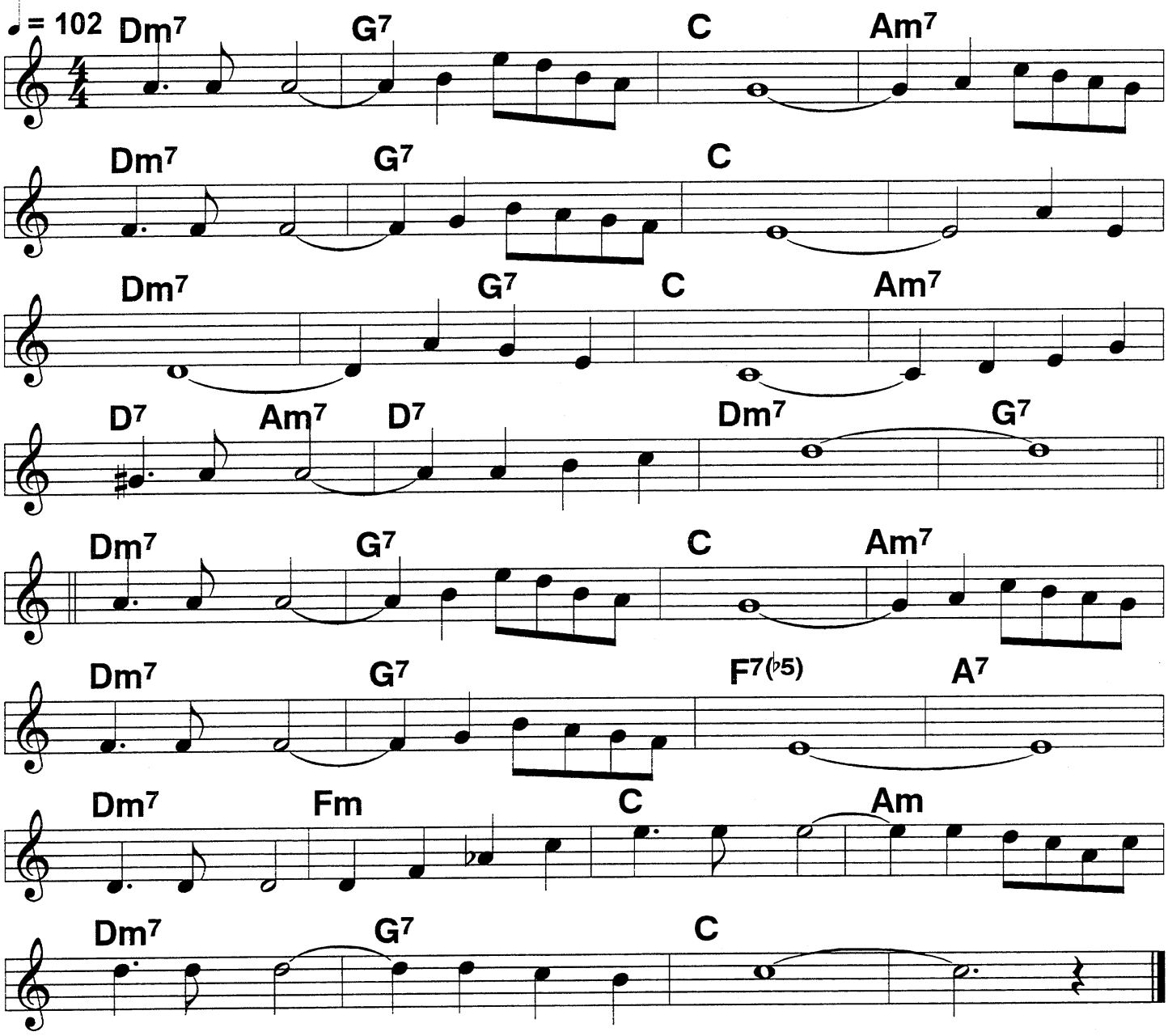
|A foggy day//in Lon-//don town///
|Had/ me low//and had/ me/ down.///
|I viewed the morning// with// a- larm,// the
British mus-/ seum/ had lost/ its/ charm.// How

Long// I wondered,/ could this// thing last?// But the
Age// of miracles// had-/ n't/ passed,// for
Suddenly// ///I saw/ you/ there,/ and through
Foggy London town the sun was shin-/ ing/ ev'-/ry/
Where./// //// (extended ending: //// //// //// ///|)

Fools Rush In

Solid 4/4 ballad

Sinatra hit, c. Mercer/Blume, 1940



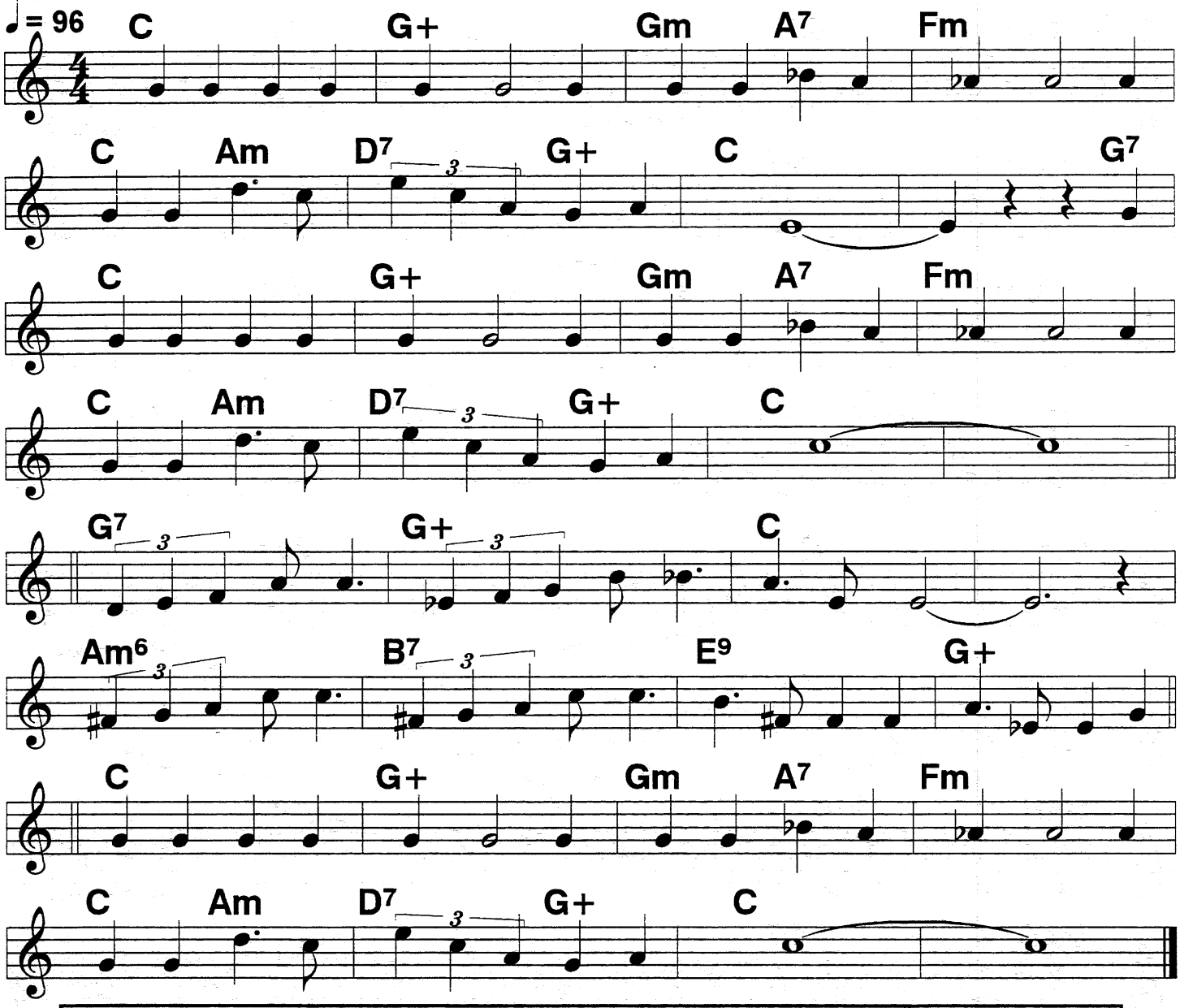
Fools rush in/ /where angels fear to tread,/// / and so I come to
You, my love,/ /my heart above my head./// //Though I
See/// /the danger there,/// /if there's a
Chance for me,/ /then I don't care./// ////

Fools rush in/ /where wise men never go,/// / but wise men never
Fall in love/ /so how are they to know./// ////
When we met/ /I felt my life begin;/ /so open up your
Heart and let/ /this fool rush in./// ///|

Ghost Of A Chance

Light 4/4

Chu Berry classic, c. 1932



(I) Need your love so badly,/ I love you oh so madly,/ but
I don't stand a ghost of a chance with you,/// /|||
Thought at last I'd found you,/ but other loves sur- round you,/ and
I don't stand a ghost of a chance with you,/// ////

If you'd surrender just for a tender kiss or two,/ ///|
You might discover, that i'm the lover
meant for you, and I'd be true. But

What's the good of scheming,/ I know I must be dreaming,/ for
I don't stand a ghost of a chance with you,/// /|||

Glory Of Love

Bouncy 2-beat; Midler did it as slow ballad

Revived by Bette Midler "Beaches", c. 1936

♩ = 138



(You've got to) Give a little, take a little,
and let your poor heart break a little
|That's the story of, |that's the glory of love./// ///|You've got to
Laugh a little, cry a little, before the clouds roll by a little,
|That's the story of, |that's the glory of love./// ///As

Long as there's the two of us, we've got the
world and all its charms.//And
When the world is through with us,//
we've got each other's arms./ You've got to

Win a little, lose a little, and always have the blues a little,
|That's the story of, |that's the glory of love./// ///|

Good Night Sweetheart

Slow lilting 2-beat ♩ = 114

Ray Noble, Al Bowlly hit, 1934



Goodbye

Goodman's closer, 1935



CLARINET special. 1-1.5 X . Clarinet lead, tpt-tenor play response top line. To play longer, back to bridge. Switch leads. CLARINET always ends.

Goody Goody

Driving 4/4 Swing

Goodman hit; c. Mercer, Malneck, 1935



Got A Date With An Angel

Henry Bussey special, 1931

2-beat, sorta cutsie



|Got a date with an angel// |Got to meet her a seven.////
|Got a date with an angel,/ and I'm on my way to Heaven./|
|She's so lovely be- side me.// |And whatever be- tide me///
|Got an angel to guide me,/ so I'm on my way to Heaven./|

|Soon I'll hear the bells ring out,// |and the choir will sing out.//
|When the Pearly Gates swing out,/ she'll becken/ to me.//|

|I've been waiting a lifetime// for this evening at seven.///
|Got a date with an angel,/ and I'm on my way to Heaven./|

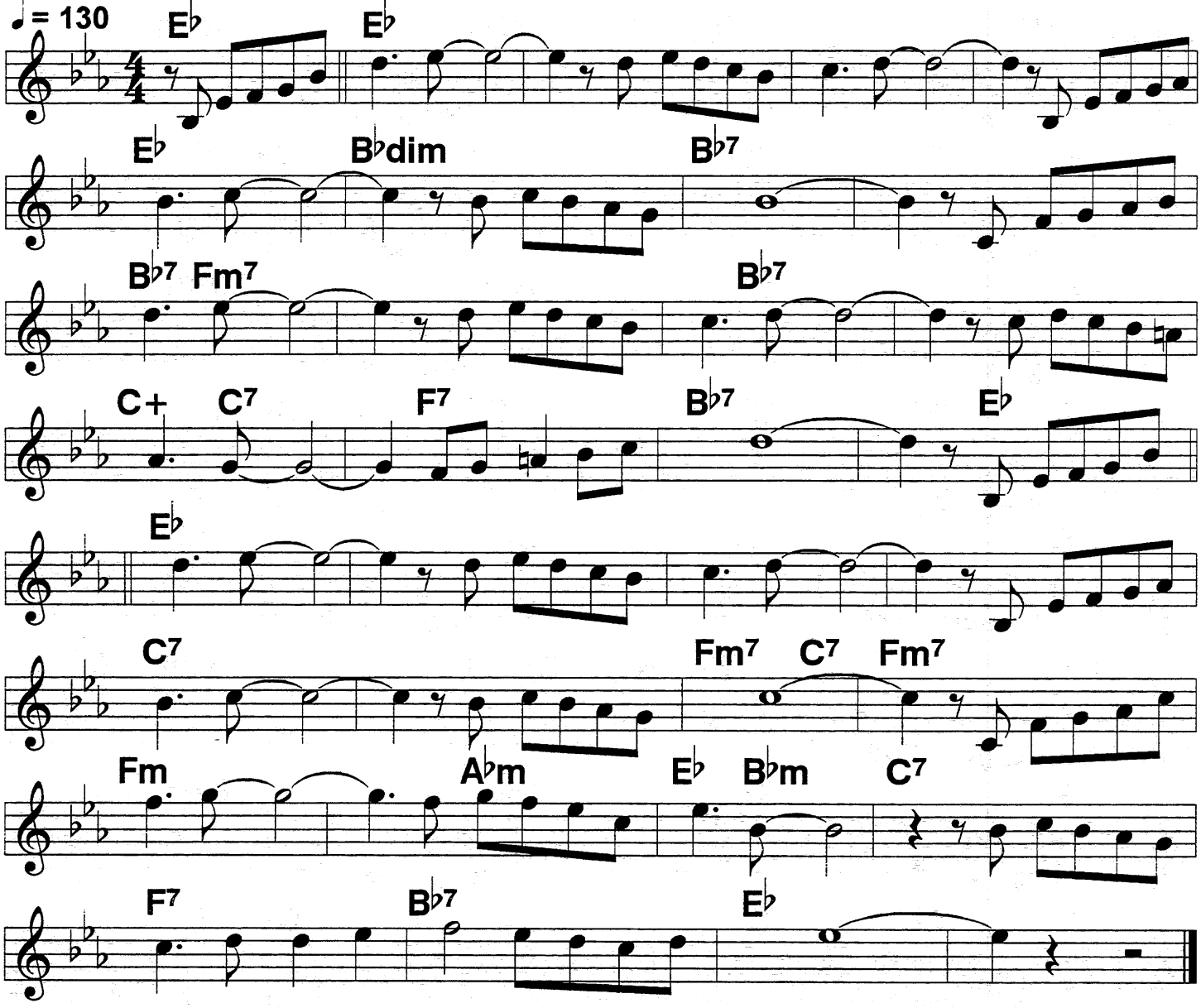
Green Eyes

Solid 4/4 light swing; or rhumba

♩ = 118

♩ = 130

Jimmy Dorsey hit, 1941; c. 1929



(Your green eyes with their) Soft/ lights/ /your eyes that promise
sweet/ nights/ /bring to my soul a
Long-/ing/ /a thirst for love di- vine./// / In dreams I seem to
Hold/ you/ /to find you and en- fold/ you/ /our lips meet andd our
Hearts/ too/ /with a thrill so sub- lime./// /Those cool and limpid

---

Green/ eyes/ /A pool where in my love/ lies,/ /so deep that in my
Search-/ing/ /for happiness I fear/// /that they will ever
Haunt/ me,/ /all through my life they'll taunt/ me./ /But will they ever
Want/ me green eyes/ make my dreams come true./// ///|

Gypsy, The

Light, lilting 4/4

Inkspots, 1945



(In a) Quaint caravan there's a lady they call the Gypsy.// ///She can
Look in the future and drive away all your fears./// ///Ev'ry-
Thing will come right if you only believe the Gypsy.// ///She could
Tell at a glance that my heart was so full of tears./// ///She

---

Looked at my hand and told me/ my lover was always true.//And
Yet in my heart I knew dear somebody else/ was kissing you.//But I'll

---

Go there again 'cause I want to believe the Gypsy.// ///that my
Lover is true and will come back to me some day./// ///|

Harbor Lights

Slow, lilting 4/4

Big hit in 1950s; c. 1937



(I saw the) Harbor lights/ that only told me we were
part-/ing/, |the same old
Harbor lights/ that once brought you to me./// /I saw the
Harbor lights/ for all the while my heart is whis-/ p'ring/ |goodbye to
Tender nights/ beside the silv'ry sea./// /I longed to

Hold you near and kiss you just once more,/// /But you weree
On the ship and I was on the shore./// / Now I know

Lonely nights, for all the while my heart is whis-/p'ring/ |some other
Harbor lights/ will steal your love from me./// /|||

Have You Met Miss Jones

Lilting 2-beat or light 4/4

c. Rodgers, 1937



Have you met Miss Jones//| some one said as we shook hands./
She was just Miss Jones// to me./// ///|
Then I said, "Miss Jones.//| You're a girl who understands/
I'm a man who must// be free./// /And all at

Once I lost my breath and all at once was scared to death and all at
Once I owned the earth/ and/ sky!/// ///|

Now I've met Miss Jones//| and we'll keep on meeting till we
Die/// / Miss Jones and I./// ///|

Hawaiian War Chant

4/4 Dixieland style

Tommy Dorsey hit, 1938

Tom tom intro 4 bars



ROUTINE: Toms intro, theme 2 X, Minor, 16 bars Tom-Tom solo, Theme; trade 4s 1-2 X; watch the audience to see how long to play it.
ENDING: Minor, 16 bar Tom-Toms, BRIDGE out.

He's (She's) Funny That Way

Light 4/4 or light square 2-beat

c. Whiting,1928



How Deep Is the Ocean

♩ = 108

Square, light 2-beat, very expressive

Ethel Merman, Rudy Vallee;
c. Berlin, 1932



How High the Moon

4/4 swing

c. 1940



(Somewhere there's) Mu-/sic/ /how faint the
tune./// /somewhere there's
Heav-/en/ / How high the moon./// /There is no
Moon above when love is faraway too./// //till it comes
True/// /that you love me as I love you. Somewhere there's

Mu-/sic/ /it's where you are./// /Somewhere there's
Heav-/en/ /how near, how far./// /The darkest
Night would shine if you would come to me soon./// /Until you
Will, how still my heart, how high the moon./// ///|

Hummin' To Myself

♩ = 110

Light swingy 4/4 or 2-beat

c. Fain, 1932



I've got the words, I've got the tune,
I've been rehearsing under the moon, but I've
Got nobody to hear my song, so I'm humming to my- self.///
I've got the place, I've got the time,
I've got a lot of love words that rhyme, but I've
Got nobody to hear my song, so I'm humming to my- self.///

Mmm-/ mmm-/ mmm-/mmm/ I guess it just had to be. ////
Mmm-/ mmm-/ mmm-/mmm won't some-/one/ listen to me?/

I've got the words, I've got the tune,
I'd like to croon it under the moon, but I've
Got nobody to hear my song, so I'm humming to my- self.///

I Can Dream, Can't I

Light square 2-beat

c. Fain, 1937



I/ can see /no matter how near/ you'll be /you'll never be-
Long/ to me, //but I can dream./// can't I?//
Can't I pretend that I'm locked in the bend of
your/ embrace? /for dreams are
Just/ like wine, /and I am drunk/ with mine ///||

I'm/ aware /that my heart is a sad/ affair; /There's much disil-
Lu-/sion there // but I can dream,/// Can't I?//
Can't I/ a- dore you/ al- though we are oceans a- part?// I
Can't make you open your heart, but I can dream,/// can't I?/|

I Can't Get Started (1)

Berigan hit, 1938; c. 1935

♩ = 88

Tpt intro--Ad Lib

In tempo



INTRO: classic Bunny Berigan solo (or reasonable facsimile) only. Otherwise, Band, Vocal, split solo, Band

I Can't Get Started (2)

Concert key

Berigan solo Ad lib Intro



1. (I've flown a-) Round the world in a plane,/ I've settled
  revolutions in Spain; the North Pole
I have charted, but I can't get started with you./// /|Around a
Gold course I'm under par;/ and all the
  movies want me to star; I've got a
House, a show place, but I can't get no place with you./// |You've so su-
---
Preme, lyrics I write of you, scheme,/// just for a sight of you, dream,///
Both day and night of you, and| what| good does it do? In nineteen
---
Twenty-nine I sold short,/ In England
  I'm presented at court,/ but you've got
Me downhearted, 'cause I can't get started with you./// ///|

I Can't Get Started (3)

Berigan Solo (con't)

Out solo, modulation



I Cover the Waterfront

Easy feel; light 2-beat ♩ = 96

1933



I Cried For You

4/4 Swing

Harry James/Helen O'Connell hit;
c. 1923



I Don't Know Why (I love you like I do)

♩ = 96
Lilting 2-beat or Swingy 4/4



Verse:
All day long you're asking me what I see in you./
All day long I'm answering, but what good does it do?/
I have nothing to ex- plain,///
I just love you, love you and I'll tell you once again./

Chorus:
I don't know why I love you like I do,/ I don't know why, I just do.///
I don't know why you thrill me like you do,///
I don't know why, I just do.//You
Never seem to want my ro- manc-/ing, the
only time you hold me is when we're dancing.
I don't know why I love you like I do,/ I don't know why, I just do.///

I Get A Kick Out Of You (1)

Square 2-beat, or jazzy 4/4 ♩ = 162

Sinatra hit; c. Cole Porter, 1934



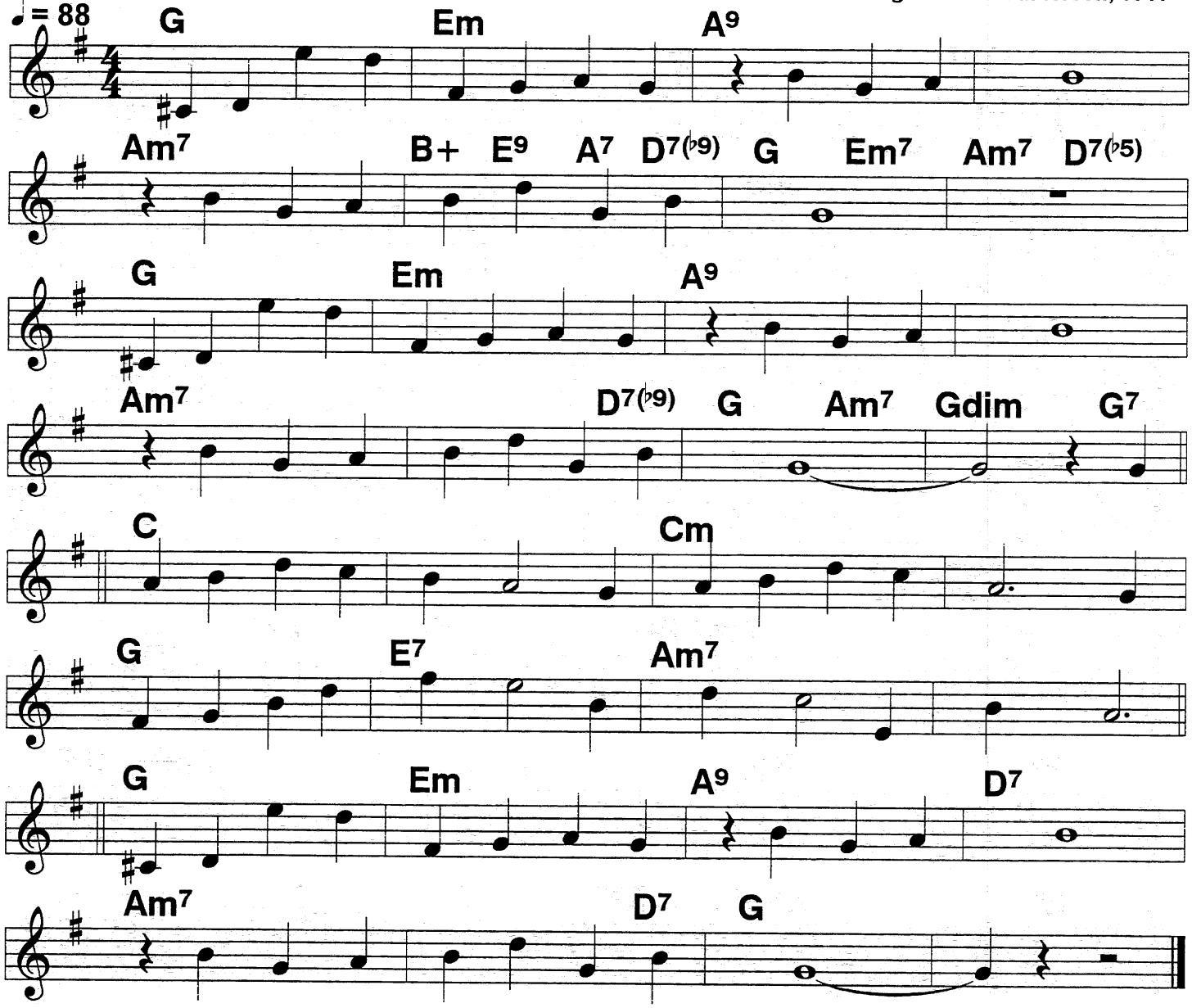
I Get A Kick Out Of You (2)



I Got It Bad And That Ain't Good

Slow, plaintive 4/4

Ellington w/Ivie Anderson, 1941



Never treats me sweet and gentle |the way he should.///
| I got it bad and that ain't good./// ||||
My poor heart is sentimental |not made of wood.///
|I got it bad and that ain't good./// ///|But

When the weekend's over/ and Monday rolls a- round// I
I end up like I start out/ just cryin'/ my heart out.///

He don't love me like I love him |nobody could,///
|I got it bad and that ain't good./// ///|

I Got Rhythm

Ethel Merman; c. Gershwin, 1931

Hot 4/4

♩ = 198 ♩ = 224



I Know That You Know (1)

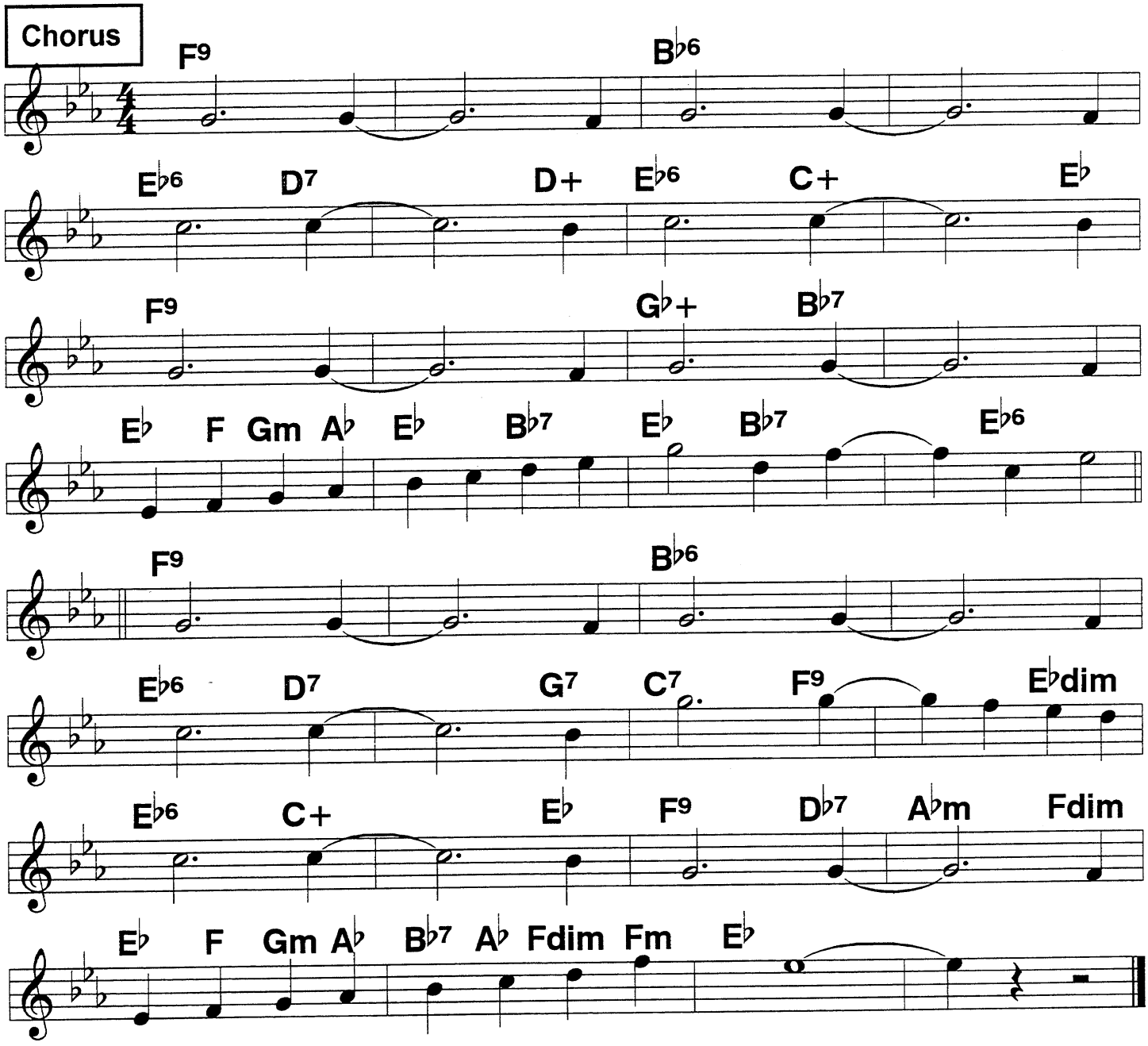
♩ = 216

Square 2-beat

Goodman, 1936; c. 1926



I Know That You Know (2)



I Only Have Eyes For You

Light, lilting 4/4 ♩ = 110

1934

Verse

C Am Dm G7 C D7 G+

C Am Dm G7 C D9 B7

Em A7 B7 G Em G+

Am F7 D7 Dm7 G7

Chorus

G7 Fm G9 Gdim G7 F G7 G+

Em C Em E♭m A♭7

G7 Fm G9 Gdim G7 F G7 G+

Em C A7

Dm7 G7 C Em C7

F Fm Dm7(♭5) G7 C E♭m A♭7

G7 Fm G9 Gdim G7 F G7 G+

Em C E7 A7 Dm7 G7 C



I Surrender Dear

c. Harry Barris, 1931

Light 4/4



We've played the game/ of stay away/ but it costs more/ than I can pay./
Without you I can't make my way,/// |I surrender, dear.///
I may seem proudd,/ I may act gay,/ It's just a pose,/ I'm not that way///
"Cause deep down in my heart I say,/// |I surrender, dear.///

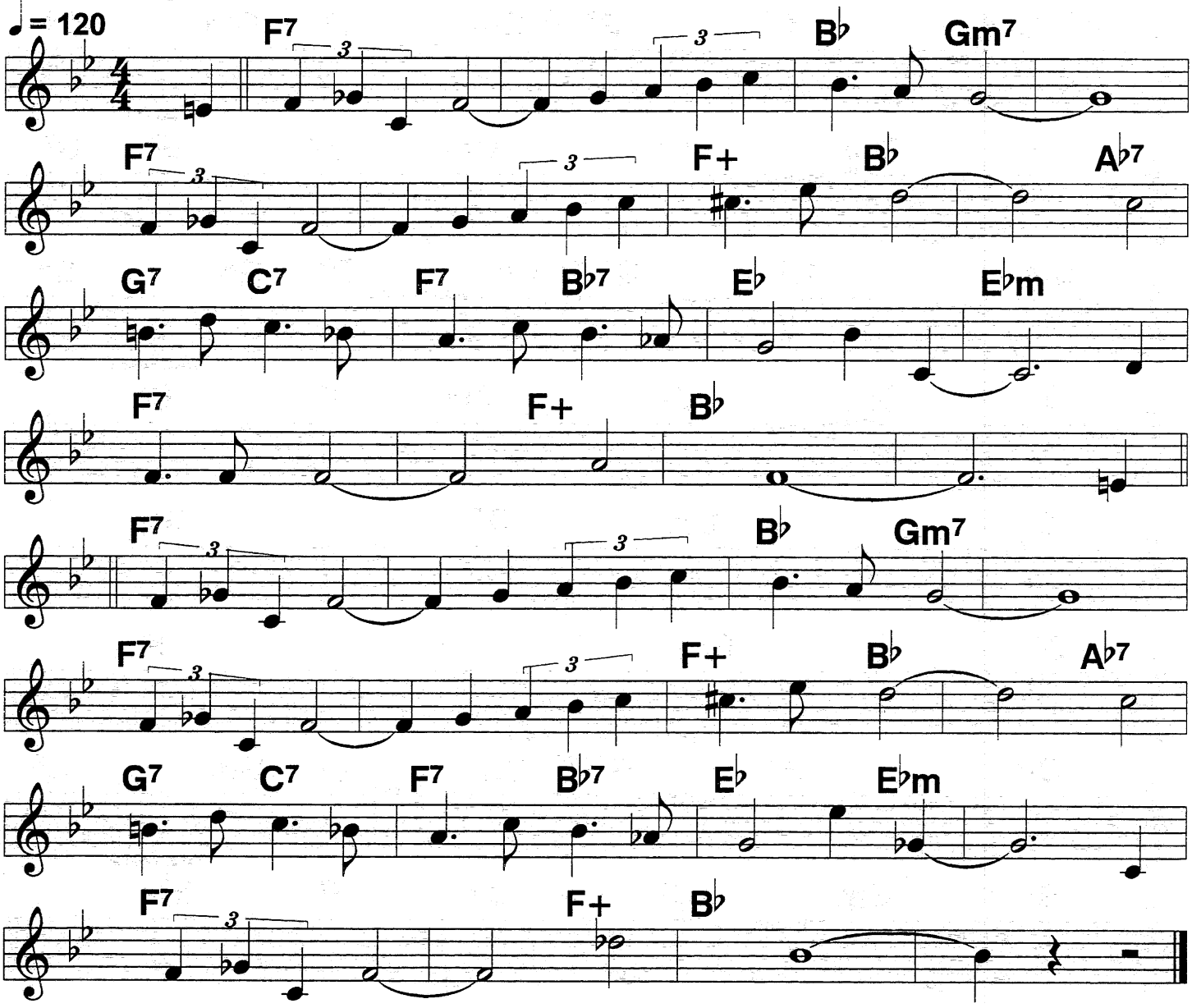
Little mean things we were doing// must have been part of the game,///
Lending a spice to the wooing,/ but I don't care who's to blame.///

When stars appear/ and shadows fall,/
why then you'll hear my poor heart call,/
To you my love, my life, my all,/// |I surrender, dear.///|

I Wished On the Moon

2-beat or light 4/4

Billie Holiday; c. Rainger, 1934



(I) Wished on the moon/ /for something I never knew/ ////
Wished on the moon, /for more than I ever knew;/ //a/
Sweeter rose, a softer sky, an A-/pril day ///that
Would not dance/ //a-/ way./// ///I

Begged of a star/ /to throw me a beam or two,/ ////
Wished on a star/ /and asked for a dream or two./ //I/
Looked for ev'ry loveliness: it all/ came true ///I
Wished on the moon/ //for/ you./// /|||

If I Had Rhythm In My Nursery Rhymes

4/4 light percussive swing

c. Jimmy Lunceford, 1935

♩ = 192
♩ = 172



I could learn my A B C's/ bring home A's in- stead of D's,
And my mom and dad I'd please, if I had rhythm in my nurs'ry rhymes.///
In the corner, on a stool,/ I'd sit 'cause I broke a rule./
But I show them I'm no fool, if I had rhythm in my nurs'ry rhymes.///

Tra-la-la-la-la won't get me far,/ lately I've been thinkin',///
If I had a little bit of rhythm I could be a Washington or Lincoln.

Simple Simon at the fair,/ met a pie man who was there,
'Bout these two guys I don't care, 'cause I need
rhythm in my nurs'ry rhymes.///

I'll Be Seeing You

Legato, not swingy;
square 4/4 or 2-beat

1938



I'll// be seeing you in all the old fa- miliar places
That this heart of mine embraces all day through./ ///|
In// that small cafe, the park// a- cross the way, the
chil-// dren's carousel, the chestnut trees, the wishing well./

I'll// be seeing you in ev'ry lovely summer's day, in
Ev'ry thing that's light and gay, I'll always think of you that way. I'll
Find you in the morning sun, and when the night is new,// I'll be
Looking at the moon/ but I'll be seing you./// ///|

I'll Never Be the Same

c. 1932

Strongly lilting 2-beat; slightly swing 8th notes



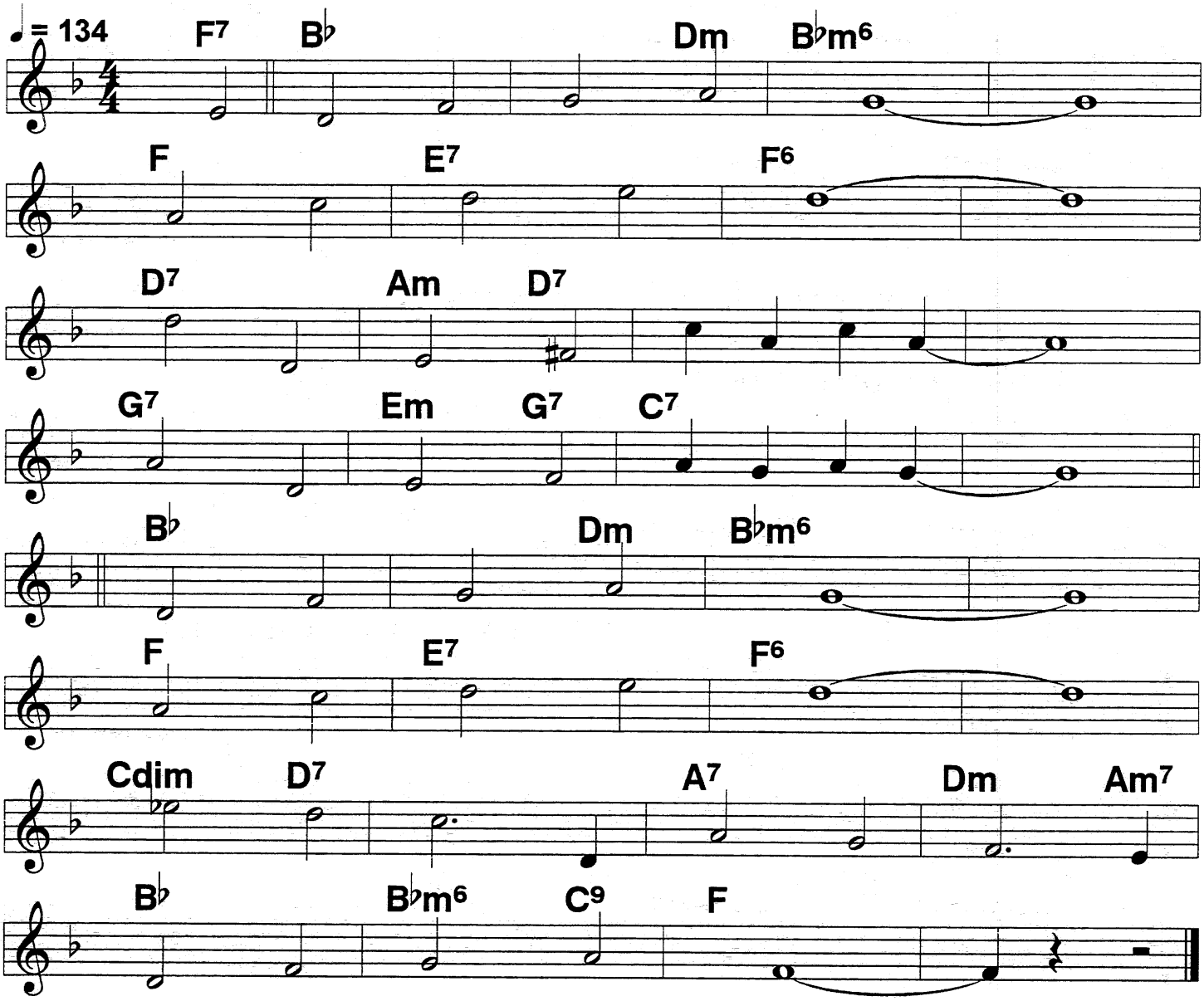
(I'll) Never be the same,/ stars have lost their meaning for me./// ///I'll
Never be the same,/ nothing's what it once used to be./// //And when the
Song birds that sing/ tell me it's Spring,/ I can't believe their song.///
Once love was king,/ /but kings can be wrong./// /// I'll

Never be the same,/ there is such an ache in my heart./// ////
Never be the same,/ /since we're a- part./// //Though there
Lot that a smile may hide,/// I know down deep in- side,///I'll
Never be the same,/ never be the same a- gain./// ///|

I'll See You In My Dreams

Lilting square 2-beat ♩ = 128
Bouncy swing ♩ = 168

Teddy Wilson; c. Isham Jones, 1923



(I'll) See/ you/ in/ my/ dreams./// ////
Hold/you/ in/ my/ dreams./// ////
Some-/one/ took/ you/ out of my arms ////
Still/ I/ feel/ the/ thrill of your arms. ////

Lips/ that/ once/ were/ mine,/// ////
Ten-/der/ eyes/ that/ shine,/// ////
They/ will/ light//my way/ to-/ night,// I'll
See/ you/ in/ my/ dreams./// /|||

Ill Wind

Ill Wind and Stormy Weather were Horne's first two records.

Lena Horne, Revived by Lonette McKee, 1984; c. Arlen 1934

Solid 4/4; Legato feel; play bridge forcefully



88 I'm Beginning To See the Light

1944

Solid 4/4 swing

♩ = 135



(I) Never cared much for moon-lit skies, I
never wink back at firelies, but
Now that the stars are in your eyes, I'm be- ginning to see the light.// I
Never went in for after glow, or candlee light on the mistletoe, but
Now, when you turn the lamp down low, I'm be-
ginning to see the light.///

Used to ramble through the park,/ shadow-boxing in the dark./
Then you came and caused a spark, that's a four-alarm fire/ now.///|I

Never made love by lantern shine, I
never saw rainbows in my wine, but
Now that your lips are burning mine, I'm be- ginning to see the light.///|

I'm In the Mood For Love

Lilting 4/4

McHugh, 1935



I'm in the mood for love/// simply because you're near me.//
Funny but when you're near me,// I'm in the mood for love.///
Heaven is in your eyes/// bright as the stars we're under.//
Oh is it any wonder// I'm in the mood for love.///

Why stop to think of whether// this little dream might face,///
We'll put our hearts to- gether,// now we are one,/ I'm not afraid

---

If there's a cloud a- bove,/// if it should rain we'll let it.//
But for tonight, for- get it!// I'm in the mood for love.///

I'm Getting Sentimental Over You

2-beat or 4/4; Herb Alpert shuffle ♩ = 154

Tommy Dorsey theme;
c. Bassman, 1932



I'm Getting Sentimental Over You

Usual Trombone Key

2-beat or 4/4

Tommy Dorsey theme;
c. Bassman, 1932



91

Imagination

Light 4/4; expressive

Van Heusen, 1940



(Imagi-) Nation/ is funny,/ it makes a cloudy day sunny.///
Makes a bee thing of honey, just as I //think of you.// Imagi
Nation/ is crazy,/ your who perspective get hazy.///
Starts you asking a daisy what to do //what to do.///

|Have you ever felt a gentle touch and then a kiss and then and then,/
|Find it's only your im- agination a- gain?//Oh well./Imagi

Nation/ is silly,/ you go around willy- nilly,//
For example, I go around wanting you./// /And yet I
Can't imagine that you want/ me too./// ///|

In A Mellow Tone

Ellington, 1940

Solid 4/4



In the Mood (1)

♩ = 168

Glenn Miller hit, 1939



In The Mood (2)


E
Trumpet Solo
A♭
3
E♭7
A♭
A♭
A♭
E♭7
A♭
A♭
3
[Horn Break]
E♭7
A♭
D♭
A♭
E♭7
1.2
3.
A♭
D♭
A♭
E♭7
A♭
[TRUMPET Break - - - - >
A♭

In A Sentimental Mood

Solid 4/4

Ellington, 1935



In the Still Of the Night

Square 2-beat

c. Cole Porter, 1937



Indian Love Call (1)

4/4 swing

Artie Shaw classic, 1939;
c. Friml, 1924

♩ = 216

Toms toms
35.5 bars

Clar. solo

Band

Shout in Falsetto
"Cheep Cheep!"

Cheep Cheep!

C+ 1. 2.

B♭m G♭7 F7 B♭m

A♭ A A♭ A A♭7

G♭7 B♭+ C7

Clar

Clar

Gm7 C7 F

Gm7 C7 F

A7 Dm

G7 B♭m C7 *[Break - - - -]*

Indian Love Call (2)



Indian Summer

Moderate 4/4

♩ = 118

♩ = 108

Bechet hit 1939; c. 1919



Isle Of Capri

♩ = 152
Swing, Tango or Cha Cha
♩ = 112



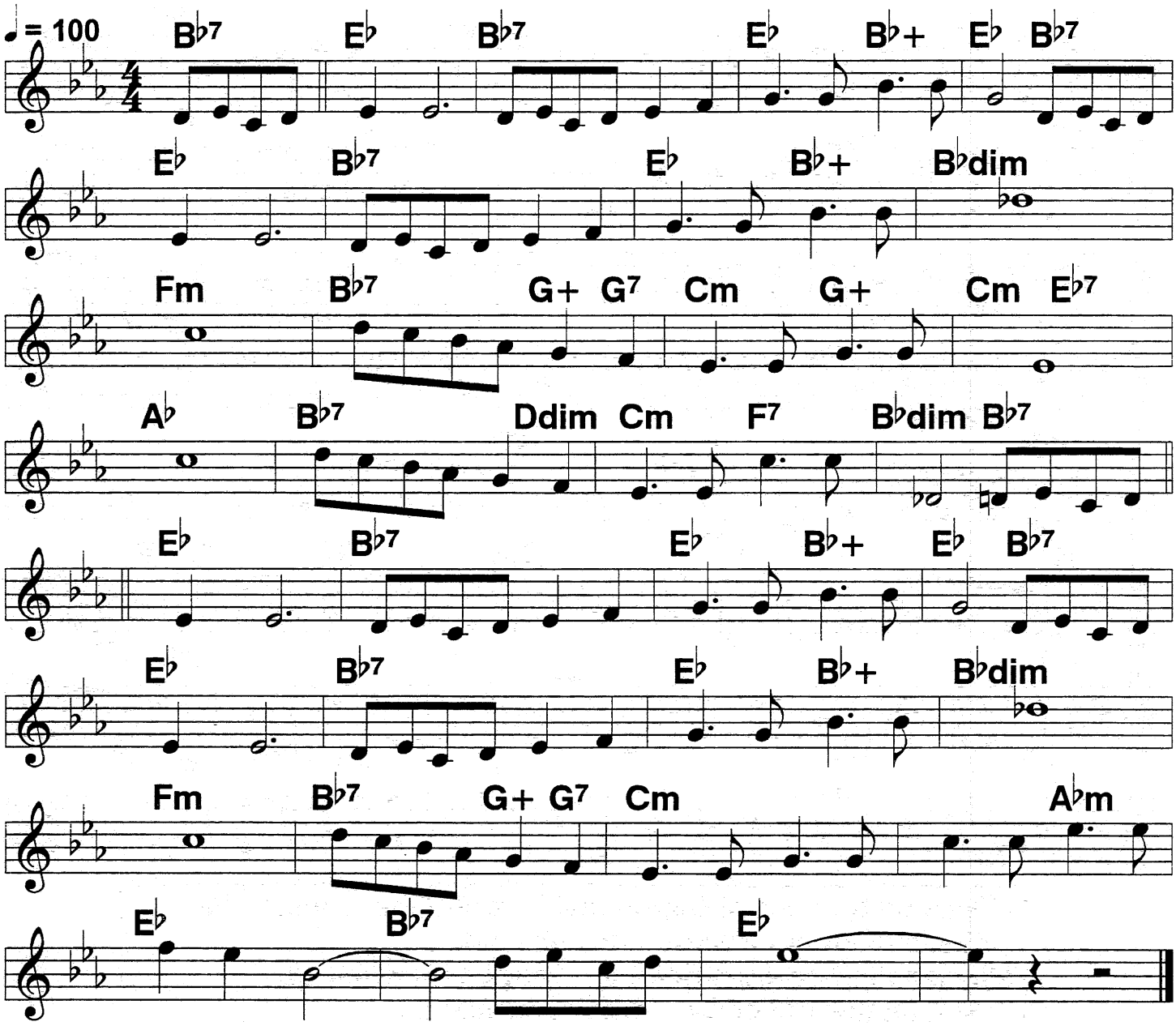
('Twas on the) Isle of Capris that I found her, beneath the
shade of an old walnut tree/ oh I can
still see the flowers blooming 'round her| when we
met on the Isle of Ca- pris.// She was as
Sweet as a rose at the dawning, but somehow
fate hadn't sent her for me./ And tho' I
Sailed with the tide in the morning.| still my
heart's on the Isle of Ca- pris.//
Summertime was nearly over,/| blue Italian sky a- bove.///
I said "Lady, I'm a rover,/|
can you spare a sweet word of love./She whispered
Softly "It's best not to linger, and then as
I kissed her hand I could see,/ she wore a
Plain golden ring on her finger. 'Twas good-
bye on the Isle of Ca- pris.//|

99

Isn't It Romantic

Lilting 2-beat

c. Rodgers, 1940



(Isn't it ro-) Mantic// music in the night, a
dream that can be heard, Isn't it ro-
Mantic?// Moving shadows write the oldest magic word.///
I/// hear the breezes playing in the trees a- bove.///
while/// all the world is saying you were meant for love./ Isn't it ro-
---
Mantic?// Merely to be young on such a night as this; isn't it ro-
Mantic?// Every note that's sung is like a lover's kiss.///
Sweet/// symbols in the moonlight. Do you mean that I will fall in
Love perchance?/ //Isn't it roo-mance?/// /|||

Isn't This A Lovely Day

Lilting 2-beat ♩= 128 ♩= 136

Astaire classic; c. Berlin, 1935



101 It Don't Mean A Thing (If It ain't Got That Swing) (1)

Driving 4/4 Ellington, 1932



ENDING: Last line 3 X, p, pp, ppp sudden ending last note.

(It) Don't/ mean a thing,/ if it ain't/ got that swing.///
|Do wah doo wah doo wah doo wah doo wah
doo wah doo wah doo wah.|| It
Don't/ mean a thing,/ all you got to do is sing.///
|Do wah doo wah doo wah doo wah doo wah
doo wah doo wah doo wah.|| It

Makes no difference if it's sweet or hot,/// ///just
Give that rhy-thm everything you've got./// ///It

Don't/ mean a thing,/ if it ain't/ got that swing.///
|Do wah doo wah doo wah doo wah doo wah
doo wah doo wah doo wah.|| It

It Don't Mean A Thing (2)



102 It Happened In Monterey

Square 2-beat, or 4/4

Same chords as "Sheik of Araby

Orig. waltz; c. 1930



(It) Happened/ in Monterey/ a long/ time a- go// I
Met her/ in Monterey/ in old/ Mexi- co.///
Stars/ and steel gui- tars/ and luscious lips red as wine///
Broke somebody's heart, and I'm a- fraid that it was mine.//It

---

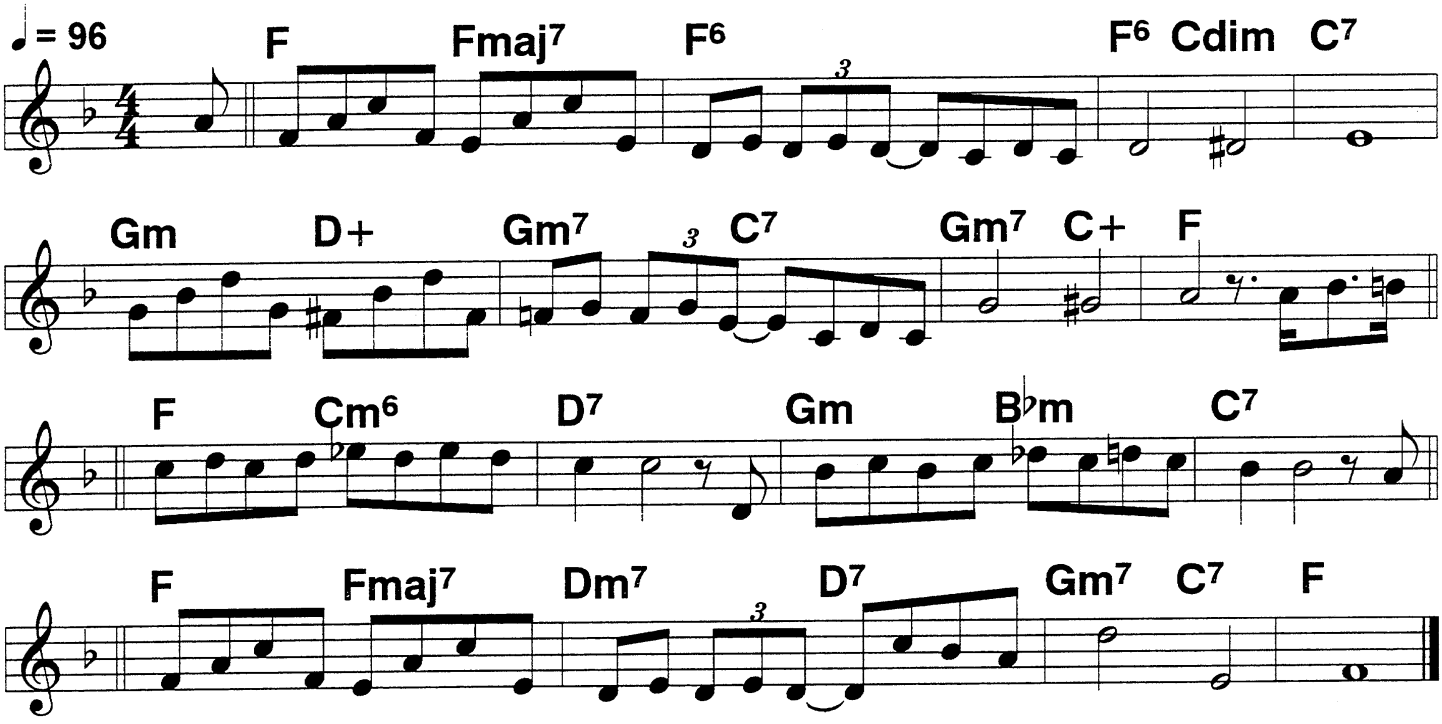
Happened/ in Monterey/ with- out/ thinking twice,// I
Left her/ and threw away the key to para- dise.///

My/ indis- crete heart// yearns/ for the sweetheart/ that
I/ left in old/ Monte- rey./// /|||

It's Been A Long, Long Time

Lilting 2-beat or Swingy 4/4

Harry James; c. 1945



(Just) Kiss me once, then kiss me twice, then
kiss me once again, it's been a long,/ long/ time.///
Haven't felt like this, my dear, since
can't remember when, it's been a long,/ long/ time./You'll never

---

Know how many dreams I dreamed a- bout you,/ or
just how empty they all seemed with- out you./ So

Kiss me once, then kiss me twice, then
kiss me once again, it's been a long,/ long/ time.///

104

It's D'Lovely

Driving 4/4

c. Cole Porter, 1936



(The) Night is young/, the skies are clear/ and
if you want to go walking dear, it's de-
Lightful, it's de- licious, it's de- lovely,/ ||||
Understand/ the reason why/ you're sentimental 'cause so am I It's de-
Lightful, it's de- licious, it's de- lovely,/ || You can

Tell/ at a glance/ what a swell night this is for romance, you can
Hear/ dear mother nature murmuring low./ "Let your- self go./ So

---

Please be sweet my chickadee, and when I kiss you just say to me It's de-
Lightful, it's de- licious, it's de- lectable, it de- lirious, it's di-
Lemma, it's delimit, It's deluxe, it's de- love-/ly./ ///|

It's Only A Paper Moon

♩ = 132 ♩ = 148
2-beat or 4/4/ swing

1935



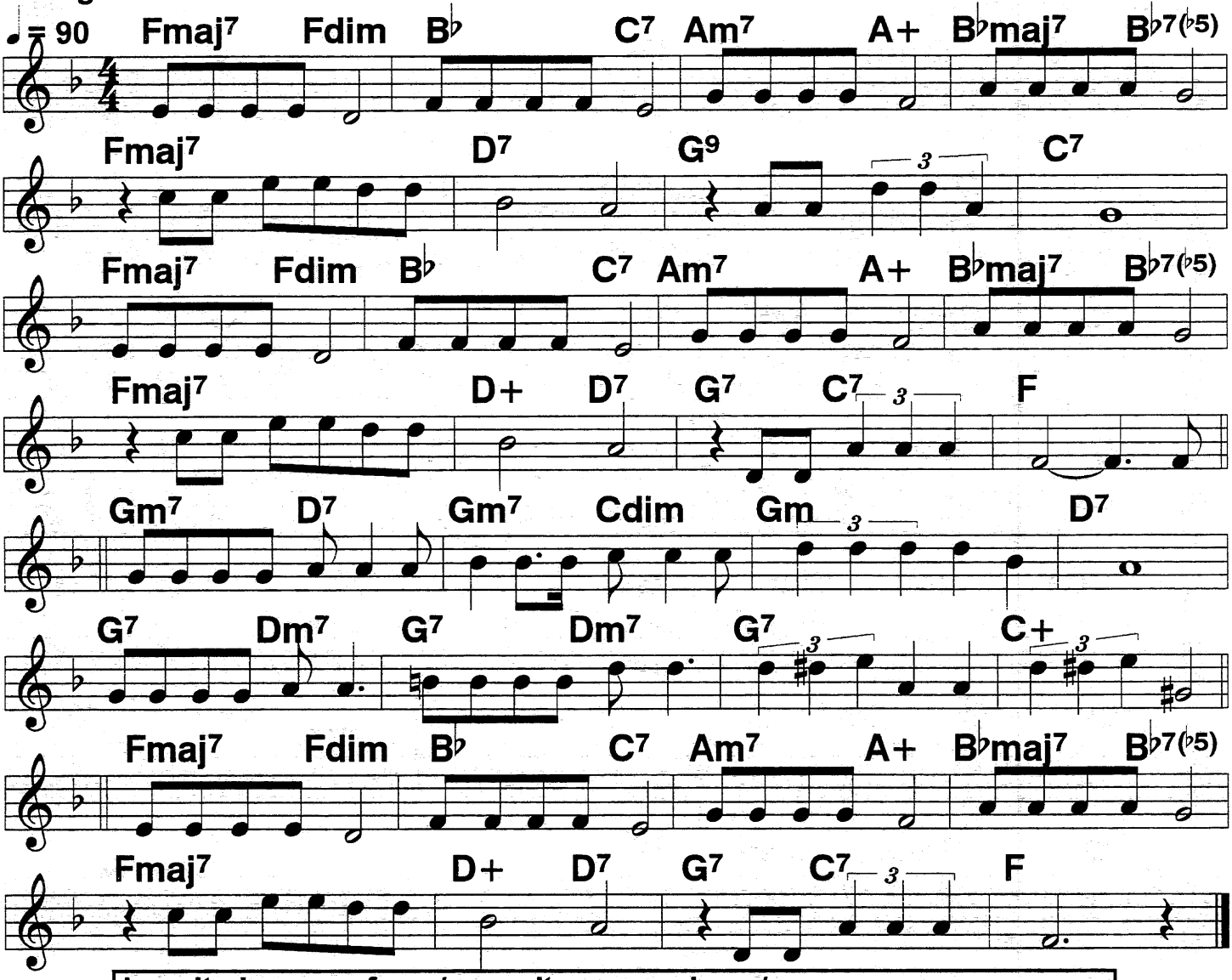
It's only a paper moon,/ sailing over a cardboard sea,/
But it wouldn't be make-believe if you /believed in me./||
Yes, it's only a canvas sky,. hanging over a muslin tree,/
But it wouldn't be make-believe if you /believed in me.// With-
---
Out/ your/ love,// it's a honky-tonk pa- rade.//With-
Out/ your/ love,// it's a melody played in a penny arcade./

It's a Barnum and Bailey world,/ just as phony as it can be./
But it wouldn't be make-believe if you /believed in me.//|

106 It's the Talk Of the Town

1933

Lilting 4/4



I can't show my face,/ can't go any place./,
people stop and stare/ It's so hard to bear.
|Every body knows you left/ me,/ It's the talk of the town.///
Ev'ry time we meet,/ my heart skips a beat,/
we don't stop to speak,/ though it's just a week,/
|Ev'rybody knows you left/ me/ |it's the talk of the town.//We

---

Sent out invitations, to friends and relations, an-
nouncing our wedding day.///
Friends and our relations gave congratulations,
how can you face them? What can you say?/

Let's make up sweetheart,/ we can't stay apart,/
don't let foolish price,/ keep you from my side./
|How can love like ours be end-/ ed/ it's the talk of the town.//|

I've Got A Gal In Kalamazoo

4/4 swingy

Glenn Miller hit, 1942



108 I've Got My Love To Keep Me Warm

Solid 4/4 swing, light, not hard driving

Les Brown classic, c. 1937



I've Got the World On A String

Cab Calloway hit; c. Arlen, 1932

Jazzy Cotton Club style, hard 4/4



110 I've Got To Sing A Torch Song

Light 2-beat, very expressive ♩ = 118

c. Dubin, Warren, 1933

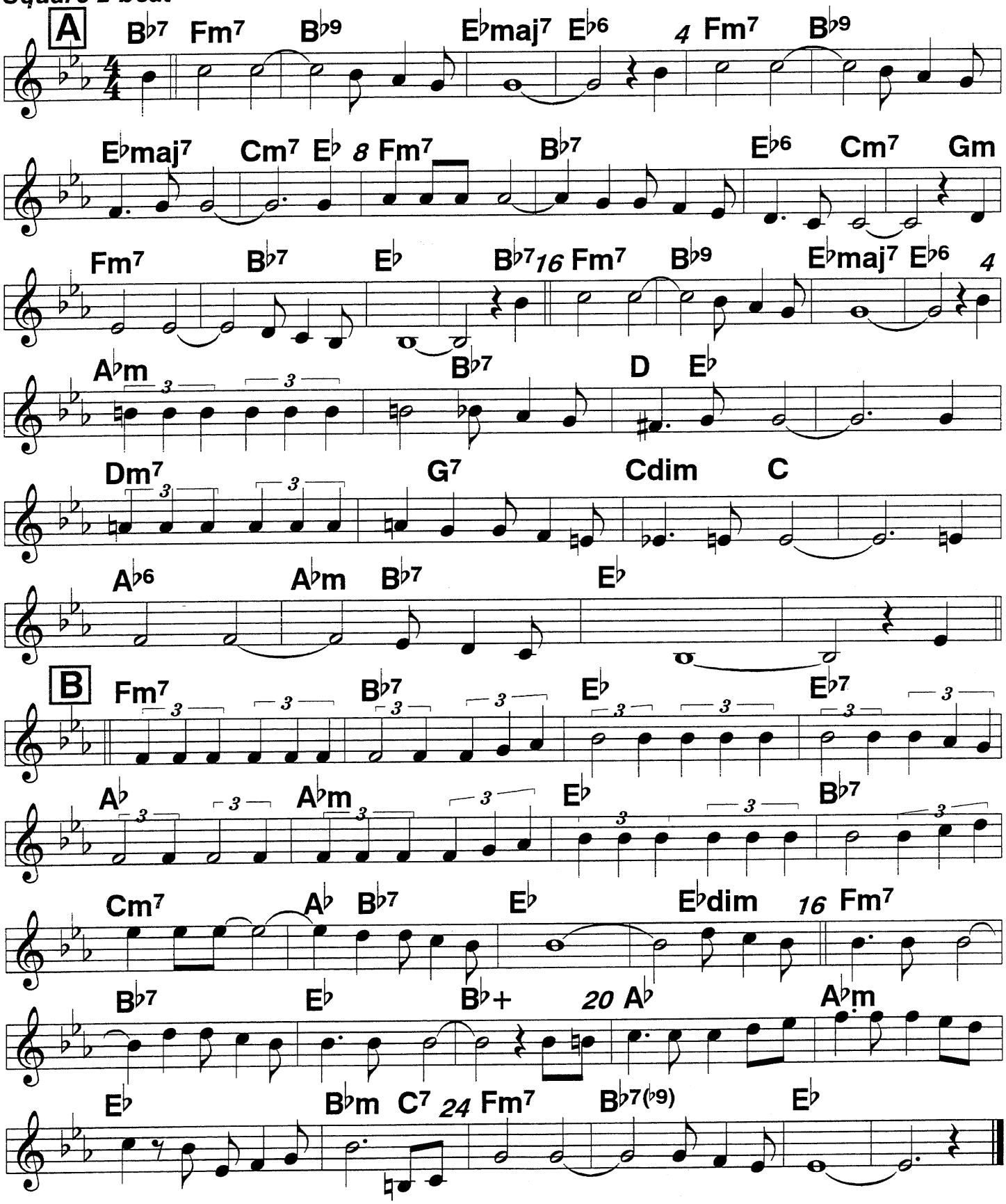


I've Got You Under My Skin

♩ = 128

Square 2-beat

c. Cole Porter, 1936

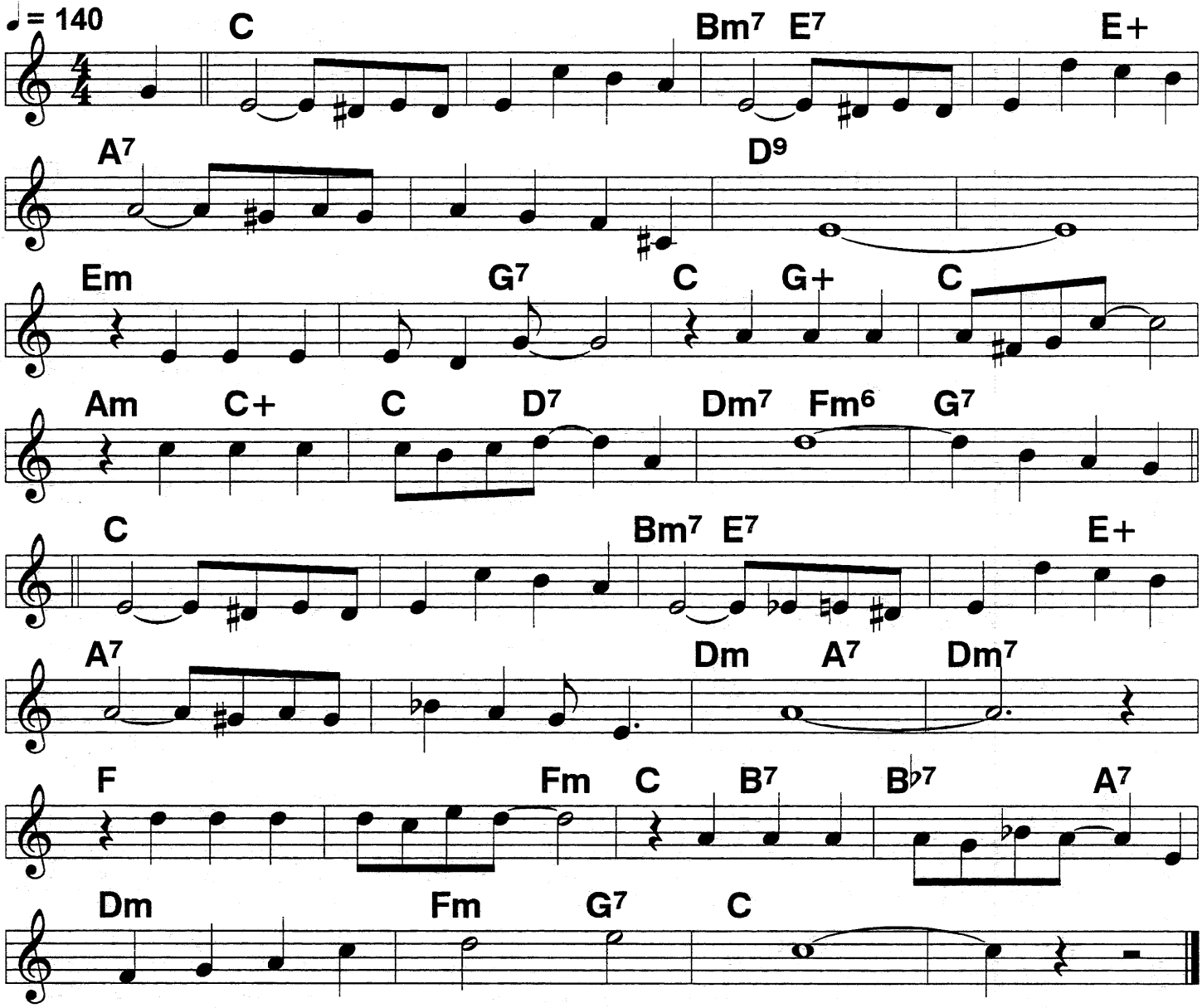


112 I've Heard That Song Before

Harry James, Helen Forrest hit, 1942

Solid 4/4 swing

♩ = 140



(It) Seems/ to me I've heard that song be-
fore.// Its from an old familiar
Score/ I know it well that melod- y./// ////
|It's funny how a theme/ | becomes a favorite dream./
|A dream that brought you so close to me./// |I know each

Word/ because I've heard that song be-
fore/ the lyric said forever
More/ forever- more's a memo- ry./// ///|
|Please have them play it again,/ |and I'll re- member just when I
Heard that lovely song/ be-/ fore./// ///|

Jeepers Creepers

Sprightly 4/4 or square 2-beat

c. Harry Warren, 1938



Jeep-/ers/ creep-/ers/ Where'd you get those peep-/ers?/
Jeep-/ers/ creep-/ers/ Where'd ya get those eyes?///
Gosh/ all/ git/ up/ how'd they get so lit/ up?/
Gosh/ all/ git/ up/ how'd they get that size?///

Gol-/ly/ Gee!/// When you turn those heaters on
Woe/ is/ me!/// Got to put my cheaters on./

Jeep-/ers/ creep-/ers/ Where'd ya get those peep-/ers?/
Oh!/ those/ weep-/ers/ how they hypno- tize,///
where'd ya get those eyes?///

Jersey Bounce

Light 4/4 swing

Benny Goodman hit, 1942



Jitterbug Waltz

♩ = 120
Jazz waltz, swingy

Fats Waller, 1942



ROUTINE: A (with repeat), B, A (w/repeat) to CODA

116 Jumpin' At the Woodside (1)

Count Basie, 1938

♩ = 200

Intro — Piano 2 bars, add snare 2, then hi-hat 4 — Horns

1. 2.

Chorus — B♭ — w / horn riffs

F9 B♭ 1. 2.

Bridge — B♭7 E♭ C7 F9 — SOLO or ensemble jazz

B♭ — w / horn riffs

F9 B♭ 1. 2.

Solos — B♭ — horn riffs optional — F7 B♭

Bridge — B♭7 E♭ C7 F7

Solos — B♭ F7 B♭

To Interlude, p. 2

HORN RIFFS behind CHORUS (optionally, behind solos)

Jumpin' At the Woodside (2)



ROUTINE: Intro, Melody (with horn riffs), solos, interlude, B, C, B C together 2-3 X, Ending.

117 Juke Box Saturday Night

Glenn Miller Hit, 1942

4/4 swing

♩ = 160



Moppin' up soda pop rickies/// to our heart's de- light///
Dancin' to swingeroo quick- ies/// juke box Saturday night.///
Goodman and Kyser and Miller// help to make things bright,///
Mixin' hot licks with vanil- la,/// juke box Saturday night.///

They put nothin' past/ us,/ me and honey lamb.///
Making one coke last us// 'til it's time to scram.///

Money, we really don't need that,// we make out all right,///
Lettin' the other guy feed that// Juke Box Saturday night.///

Just You, Just Me

Light 4/4 swing or 2-beat

c. 1929



119 Kiss To Build A Dream On

Louis Armstrong hit; c. 1935

Lilting 4/4



Give me a kiss to build a dream on, and my imagin-
ation will thrive upon that kiss.///
Sweetheart, I ask no more than this, a kiss to build a dream on.// //||
Give me a kiss before you leave me, and my imagin-
ation will feed my hungry heart.///
Leave me one thing before we part a kiss to build a dream on,// //||

When/ I'm a- lone with// my fancies I'll be with you///
Weaving ro- mances,// makin' believe they're true.///

Give me your lips for just a moment and my imagin-
ation will make that moment live.///
Give me what you alone can give/ a kiss to build a dream on.// //||

Knock Me A Kiss

Louis Jordan, 1942

4/4 groovy

♩ = 120

Alto Intro

F B♭ Bdim F Bdim Gm C7

[Tpt break -]

F Gm Bdim C7

Alto

Vocal

F F7 B♭ Bdim F Dm Gm / C7 /

[VOCAL break -]

F F7 B♭ / Bdim / G♭7

F F7 B♭ Bdim F Dm Gm / C7 /

[VOCAL break -]

F F7 B♭ / Bdim / F7

B♭ Bdim F C7 F7

B♭ Bdim G7 *[VOCAL break - - - - - - - - - - - - - - - - - -]* C7

F F7 B♭ Bdim F Dm Gm / C7 /

[VOCAL break -]

F F7 B♭ / Bdim / F *[VOCAL break -]*

Ending

F B♭ Bdim F Bdim Gm C7

F Gm Fdim F *Knock me a kiss.* F6

Alto

Lady Be Good, Oh (1)

Solid 4/4 swing

Artie Shaw; c. Gershwin, 1924



Lady Be Good (2)



Lady Is A Tramp

Driving 4/4 swing

c. Rodgers, 1937



Let Yourself Go

2-beat syncopated; fast, almost 4/4

♩ = 208

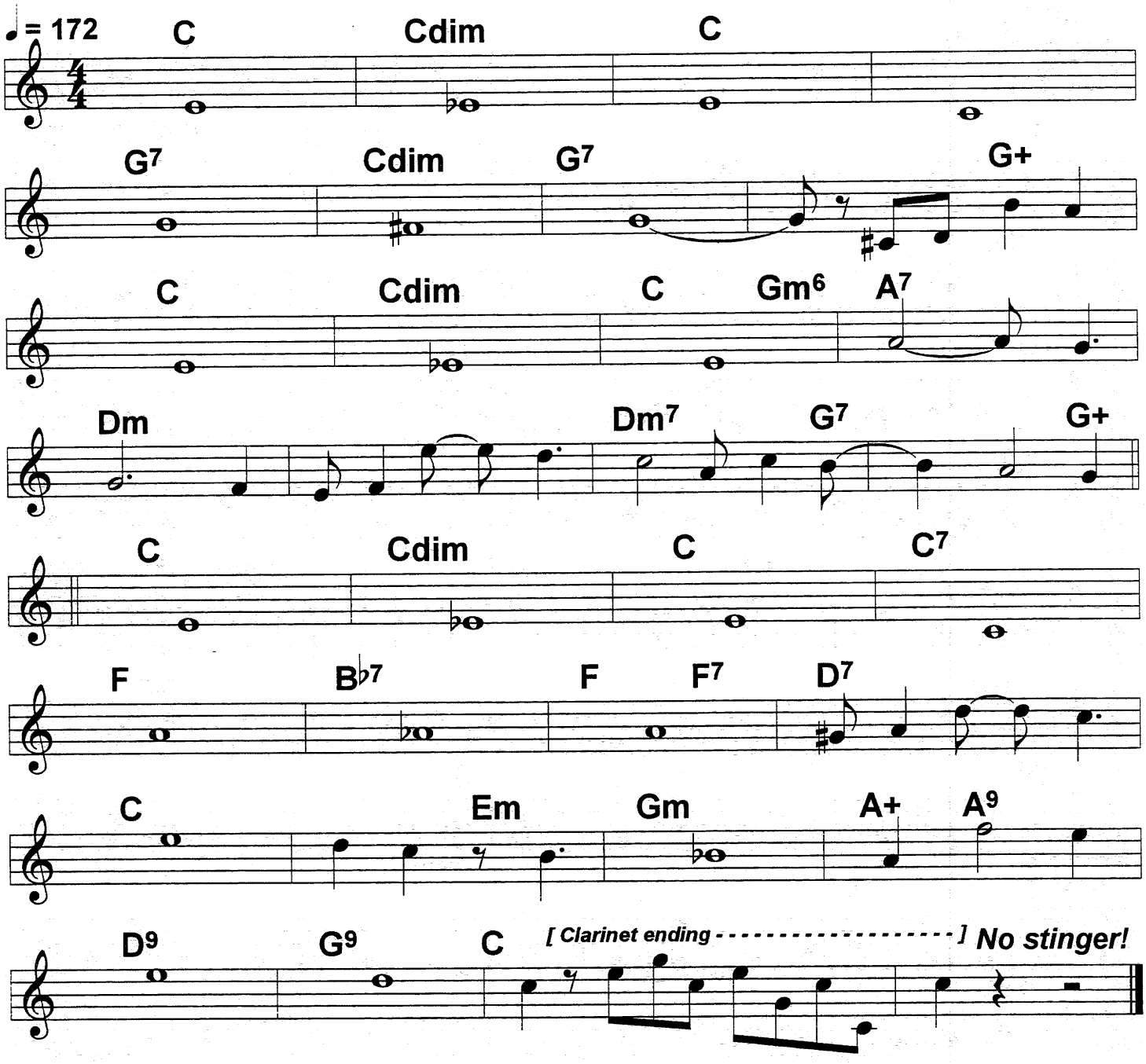
Fred Astaire hit; c. Berlin, 1935



Let's Dance

Light, square 4/4

Goodman's theme, 1935



Let's Face the Music And Dance

Square 2-beat

Astaire classic; c. Berlin, 1935

♩ = 160

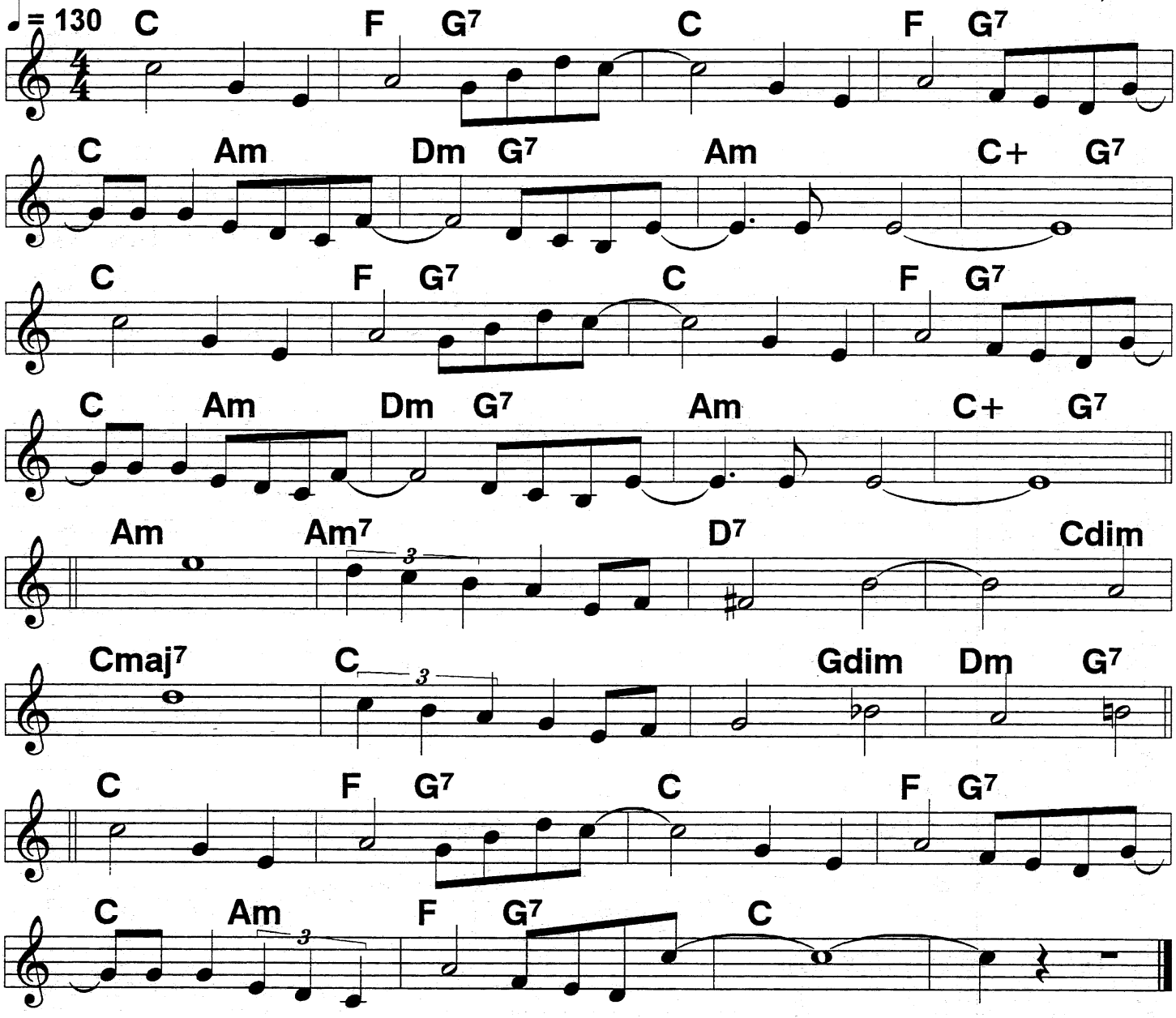


126

Let's Fall In Love

Light 2-beat or 4/4

c. Kern, 1933



Let's/ fall in love,/ why shouldn't we/ fall in love?/ Our hearts are
Made of it, let's take a chance,/ why be a- fraid of it?/ ////
Let's/ close our eyes,/ and make our own/ para- dise./ Little we
Know of it, still we can try/ to make a go of it./ ////

We/// might have been meant for each oth-/er./ //To/
Be/// or not to be. Let our hearts/ dis-/ cov-/er./

Let's/ fall in love,/ why shouldn't we/ fall in love?/ now is the
Time for it while we are young,/ Let's fall in love./// ///|

Liza

4/4 or 2-beat

Teddy Wilson, Goodman, 1937; c. Gershwin, 1929



Little Brown Jug (1)

♩ = 184

Glenn Miller hit, 1939



Little Brown Jug (2)

D Interlude (Horns only 1st line)



E Solos 1-2 X



F Dogfight



G



H *HIT IT!! Play each 2 bars more softly*



129 Love Is Here To Stay

Light, square 4/4

c. Gershwin, 1938



(It's very) Clear/// our love is here to stay./// Not for a
Year,/// but ever and a day./// /The radi-
O/ and the telephone and the movies that we know may be just
Passing fancies, and in time may go./// /But oh my

Dear/// our love is here to stay./// /Together
we're/// going a long long way./// /In time the
Rockies my crumble, Gib- raltar may tumble,
they're only made of clay,/ but/
Our/ love is here/ to/ stay./// /|||

Love Walked In

Square 2-beat

c. Gershwin, 1938



Love/// walked right in and drove the shadows a- way.///
Love/// walked right in and brought my sunniest day.///
One/// magic moment and my heart seemed to know///
| That love said "Hel- lo,"/// |thought not a word was spoken.

One/// look and I for- got the gloom of the past.///
One/// look an I had found my future at last.///
One/// look and I had found/ a/ world completely
New// when love walked in with you./// /|||

Lovely Liza Lee

Cheerful 2-beat or 4/4

c. P. Denniker, 1935



Lover Man

4/4, very expressive, plaintive

Billie Holiday, 1945



I don't know why but I'm feeling so sad/ I long to try something I've never had,/
Never had no kissin', oh what I've been missin', lover man, oh where can you be.///
The night is cold andd I'm so all alone/ I'd give my soul just to call you my own/
Got a moon above me, but no one to love me, lover man, oh where can you be.///

I've heard it said that the thrill of romance can be like a heavenly dream.///
I got to bed with a prayer that you'll make love to me,/ strange as it seems///

Someday we'll meet and you'll dry all my tears,/ then whisper sweet little things in my ears/
Huggin' and a kissin', oh what we've been missin', lover man of where can you be?///

133 Lover Come Back To Me (1)

Swing ballad, solid 4/4

Artie Shaw version;
c. Romberg, 192?



Lover Come Back To Me (2)



134 Lullaby Of the Leaves

♩ = 132

Expressive 2-beat or solid 4/4

Connie Boswell, 1932; Goodman, 1954



Cradle me where Southern skies can watch me with a million eyes, oh
Sing me to sleep/ lullaby of the leaves./// ///||
Cover me with heaven's blue an let me dream a dream or two, oh
Sing me to sleep,/ lullaby of the leaves./// /// I'm
Breezing along, along with the breeze, I'm
hearing a song, a song through the trees, Ooh ooh ooh ooh ooh ooh//.
That
Pine melody caressing the shore fa- miliar to me, I've heard it before ooh
ooh ooh ooh/ /That's Southland.
Don't I feel it in my soul, and don't I know I've reached my goal, oh
Sing me to sleep/ lullaby of the leaves./// ///|

Lulu's Back In Town

Light swingy 4/4

Fats Waller, 1935



Gotta get my old tuxedo pressed, gotta sew a button on my vest,
'cause to-night I've gotta look my best, Lulu's back in town.
Gotta get a half a buck somewhere, gotta shine my shoes and slick my hair, gotta
Get myself a boutonniere, Lulu's back in town. You can

Tell all my pets, all my Harlem coquettes, Mister
Otis regrets that he won't be around.

You can tell the mailman not to call, I ain't comin' home until the fall, and I might not get back home at all, Lulu's back in town.

136 Man I Love, The

c. Gershwin, 1924

Languidly slow 4/4



Some day he'll come along, the man I love,/
and he'll be big and strong, the man I love/
And when he comes my way, I'll do my best to make/ him/ stay.///
He'll look at me and while, I'll understand/
and in a little while he'll take my hand/
And though it seems absurd, I know we both won't say/ a/ word.///|

Maybe I shall meet him Sunday, maybe Monday, maybe not;///
Still I'm sure to meet him one day, maybe
Tuesday will be my good news day.

He'll build a little hom, just meant for two,
from which I'll never roam who would, would you?/
And so all else above, I'm waiting for the man/ I/ love.///|

Manhattan

c. Rodgers, 1925

Swingy 4/4

♩ = 140



|We'll have Manhattan, |the bronx and Staten Island too;/ /It's lovely
Going through/ //the/ Zoo./// ////
|It's very fancy |on old Delancey Street, you know;/ /the subway
Charms us so,/ /when balmy breezes blow/ to and fro,/

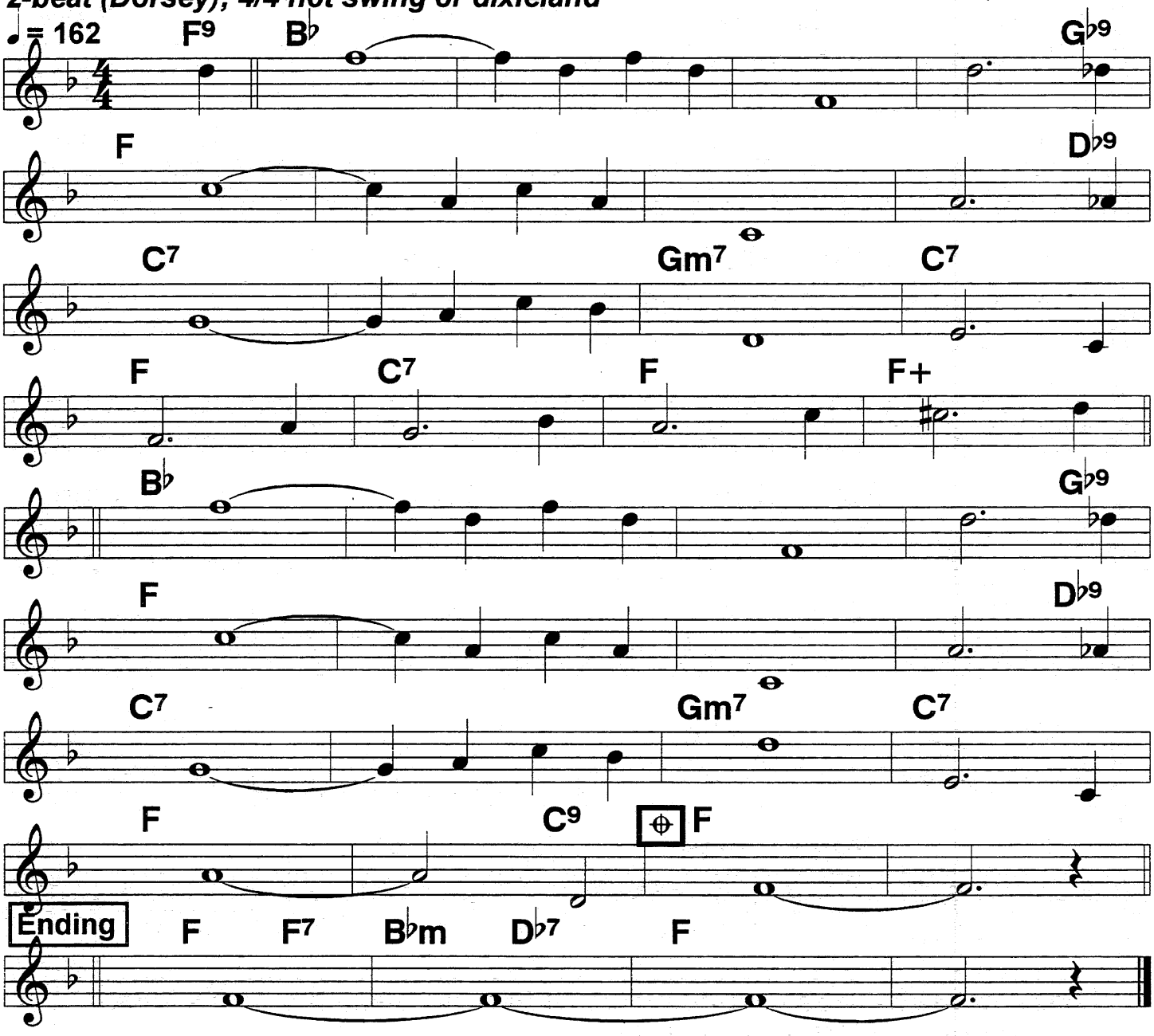
|And tell me what street |compares with Mott Street
in July,/ /sweet push carts
Gently glid-// //ing/ by./// /The great
City's a wond'rous toy/// just made for a girl and boy.///
|We'll turn Manhattan |into an isle of joy./// ///|

Marie (1)

♩ = 188

2-beat (Dorsey); 4/4 hot swing or dixieland

Tommy Dorsey hit, 1937;
c. Berlin, 192



(Ma-) Rie/// /the dawn is break-/// ing,// Ma-
Rie/// /you'll soon bee wak-/// ing// to
Find/// /your heart is ach-/// ing.// And
Tears// will fall// as you// re- call// the

Moon/// / in all its splen-/// dor,// the
Kiss/// / so very ten-/// der.// The
Words/// / will you sur- ren-/// der,// to
Me./// //Ma-/ rie./// ////

Marie (2)

Bunny Berigan Solo (Record is in C, modulates to Eb for tpt solo)
Concert key



This solo is included since it is one of the classics. You'll need to integrate it with the melody sheet yourself.

139 Minnie the Moocher

Rhythm plays hard 4/4 all the way. ♩ = 130

Cab Calloway hit, 1931

TOM TOM intro 4 bars.



ROUTINE: Tom tom 4 bars. Intro 2-3 X, VOCAL V C several times, solos as useful, Ending. A vocal number. Chorus: band answers the vocal.

RHYTHM section: TOMs (or press rolls for change-ups); hard 4/4 all the way through, set up a hypnosis; dancers hopefully will do strange stuff.

Mood Indigo

c. Ellington, 1931



Verse:
You/ ain't been blue,/// no,/ no,/ no.///
You/ ain't been blue,/// till you've had that mood/ indigo
|That feeling' |goes stealin' down/ to my shoes,// while
I/ sit and sigh:/// "Go/ 'long,/ blues."///

Chorus:
|Always get that mood indigo,/ Since my baby said good- bye.///
|In the evenin', when lights are low,/ I'm so lonesome I could cry.///
|'Cause there's nobody who cares about me,/
I'm just a soul who's bluer than blue can be,
|When I get that mood indigo,/ I could lay me down and die.///

Moonglow

♩ = 104
Lilting 4/4

Benny Goodman Quartet
classic. c. 1934



Moonlight In Vermont

Legato feel, solid 4/4

1944



Pennies in a stream./// falling leaves, a sycamore//
Moonlight in Ver- mont.///
Icy finger- waves,/// ski trails on a mountain side,//
Snowlight in Ver- mont.

Telegraph cables, they sing down the highway and
travel each bend in the road.///
People who meet in this romantic setting are
so hypnotized by the love-/ly/

Evening summer breeze,/// warbling of a meadowlark,//
Moonlight in Ver- mont./// You and I and moonlight in Ver- mont.///|

143 Moonlight Serenade

Solid 4/4, not languidly slow

Glenn Miller hit, 1939



Tpt line: Play over lines 1, 2, incl. the repeat, 6, 7

My Funny Valentine

4/4; very expressive

c. Rodgers, 1937



My/ funny valentine,/ sweet/ comic valentine,/
You/ make me smile/ in my heart./// ////
Your/ looks are laugh-/able, un-/proto- graph-/ able
Yet,/ you're my fav'rite work of art./// //Is you

Figure less than Greek,/ is you mouth a little weak/ when you
O-/pen it to speak,/ are you smart?/// //But/

Don't/ change a hair/ for me, not/ if you care/ for me,
Stay,/ little valentine,/ stay!/// ////
Each/ day is Valentine's/ Day./// ///|

My Heart Belongs To Daddy

Solid swingy 4/4

c. Cole Porter, 1938

♩ = 140



(While) Tearing off/ a game of golf, I may make a play for the caddy.||But
When I do,/ I don't follow through, 'cause my heart belongs to Daddy.| If
I invite/ a boy some night, to dine on my fine finan haddie,| I
I just adore/ his asking for more, but my heart belongs to Daddy.| Yes my

---

Heart belongs to Daddy| so I simply couldn't be bad// Yes my
Heart belongs to Daddy| dada dadada dada- da// So I
Want to warn you laddie,| though I know you're perfectly swell// that my
Heart belongs to Daddy//'cause my daddy he treats it so swell.///|

My Inspiration

♩ = 112 to ♩ = 230

Irving Fazola w/Bob Crosby Orch.; c. Haggart,1938

4/4 swingy **A**

Gm – D7 – Gm D7 | Gm – D7 – Gm

Cm – G7 – Cm G7 | Cm – G7 – Cm Edim

B♭ G7 | Cm F7 | B♭7 E♭+ | A♭ D7

Gm7 C7 | F7 B♭7 | 1. E♭7 D7 | Gm

2. E♭7 D7 | Gm

B

G D7(♯9) | G D7(♯9) | G D7(♯9) | C7 G7

C G7 | C G7 | C G7 | C7 G7

G A7(♭9) | D+ | G G7 Gdim Cm | G F♯ F F♯

G D7(♯9) | G D7(♯9) | G D7(♯9) | G D7(♯9)

C G7 | C E♭ | A♭dim

D7 F9 | E♭7 E♭7 G7 | Gdim Cm | G D7

To A

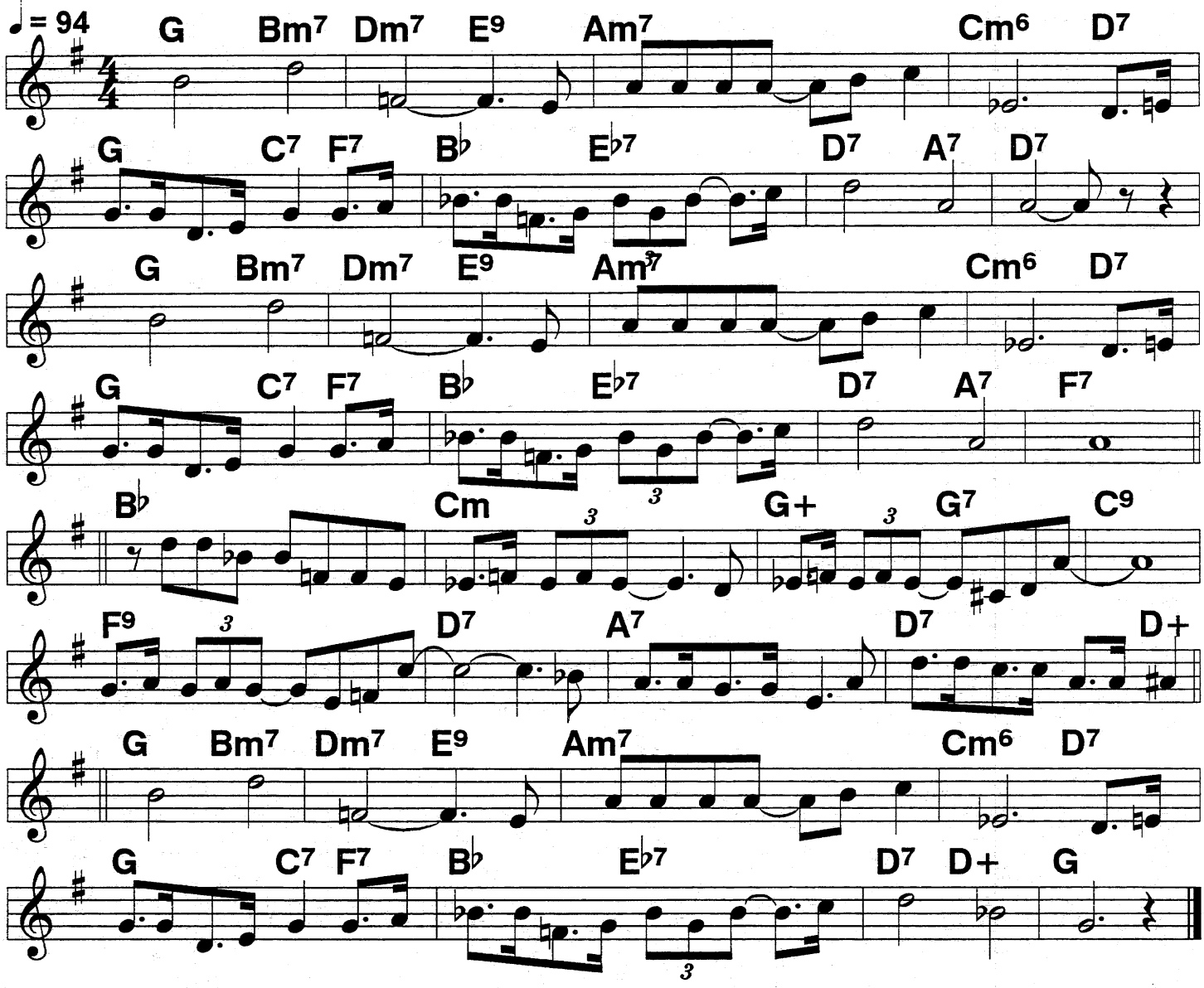
ROUTINE: A A, B B (1st X play melody 2d X fake) double-time (230) A A, B B

147

My Old Flame

Uplifting 2-beat or 4/4

Platters; Guy Lombardo;
c. 1934



My/ Old/ flame// I can't even think of his name.//but it's
Funny now and then how my thoughts go flashing back again to
My/ old/ flame.//|
My/ old/ flame,// my new lovers all seem so tame,//For I
Haven't met a gent so mag- nificent or elegant as My/ old/ flame.//|

|I've met so many who had fascinatin' ways, a
fascinatin/ gaze in their eyes.//|
Some who took me up to the skies.// But
their attempts at love were only imitations of

My/ old/ flame.// I can't even think of his name.//But I'll
Never be the same until I discover what became of My/ old/ flame.//|

Nearness Of You

c. Hoagy Carmichael, 1940

Light 2-beat or 4/4

♩ = 98



(It's not the) Pale/ moon that ex- cites me,/ that thrills/ and de- lights me/ oh
No,/// it's just the nearness of you./// //It isn't
Your/ sweet conver- sation/ that brings/ the sen- sation/, oh
No,/// it's nearness of you./// //When you're in my

Arms/// /and I feel you so close to me./ //all my
Wild-// est dreams// come true./// ///I need no

Soft/ lights to en- chant me,/ if you'll/ only grant me/ the
right/// to hold you ever so tight/// /and to feel in the
night// the nearness/ of you./// ///|

149 Nevertheless (I'm In Love With You)

Lilting rhythmic 2-beat

c. Kalmar, 1931



Maybe I'm right and maybe I'm wrong/ and
maybe I'm weak and maybe I'm strong, but
Nevertheless I'm in love/ with/ you./// ||||
Maybe I'll win and maybe I'll lose and
maybe I'm in, for cryin' the blues, but
Nevertheless I'm in love/ with/ you./// / somehow I

Know at a glance the terrible chances I'm tak-/// ing.///
Fine at t he start, then left with a heart that is break-/// ing.///

Maybe I'll a life of regret and maybe I'll give much more than I'll get, but
Nevertheless I'm in love/ with/ you./// |///|

Nice Work If You Can Get It

♩ = 162
Swingy 4/4 ♩ = 146
♩ = 154

Benny Goodman Quartet;
c. Gershwin, 1937



Holding hands at midnight// 'neath a starry sky///
Nice work if you can get it, and you can get it if you try.///
Strolling with the one girl/// sighing sigh after sigh.///
Nice work if you can get it, and you can get it if you try.///

|Just imagine some-/one/ waiting at the cottage door,///
|Where two hearts be- come/ one who could ask for anything more.///

Loving one who loves you/// and then taking that vow.///
Nice work if you can get it, and if you get it,// Wont you tell me how.///|

151 Night And Day

Square 2-beat or Rhumba

Fred Astaire classic;
c. Cole Porter, 1932

♩ = 134

Verse

B♭dim B♭7 E♭ E♭m B♭7

B♭dim B♭7 E♭ E♭m B♭7

B7 E C7 F Fm Fdim

E♭ E♭m B♭ D♭m E♭ B♭7 E♭ E♭6

Chorus

E♭m B♭7 B♭+ E♭

E♭m B♭7 B♭+ E♭

Cm B Gm7 E♭dim

A♭ B♭7 E♭ 1. 2. E♭

G♭ E♭

G♭ A♭m G♭ A♭m G♭ E♭

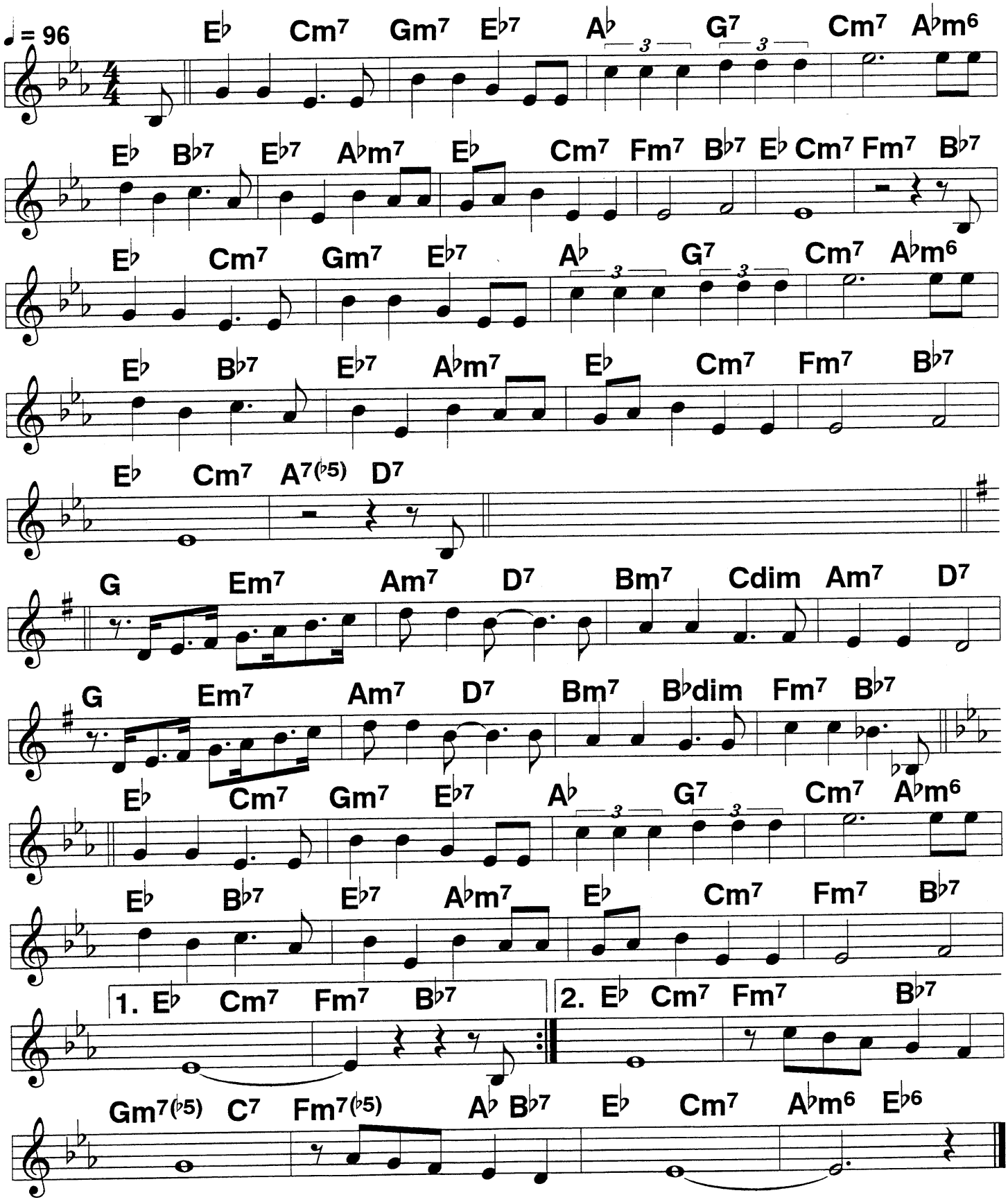
Cm B Gm7 Fm7

Fm7 B♭7 Fm7 E♭

Nightingale Sang In Berkeley Square

4/4 rhythmic lilt

Glenn Miller hit, 1940



153 9:20 Special

Light, quiet, swingy 4/4

Count Basie, 1941



No Regrets

Moderate 4/4 swing

Billie Holiday, 1936



(No re-) Grets/// |although our love af- fair has gone a- stray/ No re-
Grets/// |I know I'll always care though you're a- way// some-
How our happy romance ended suddenly,/ |still in my
Heart you'll be/ |forever mine/// /| No re-

Grets/// because somebody new looks good to you./ No re-
Grets/// |sweetheart no matter what you say or do// I
Know our love will linger/ when the other love for- gets//so
I/ say good- bye with no re- grets./// ///|

155 On A Slow Boat To China

♩ = 135 *Moderate 2-beat*

Kay Kyser, 1945



Verse: (There ain't no) Verse/ to this song/'cause I don't want to wait a moment too long to say that:

Chorus:

I'd/ love to get you/ on a slow/ boat to China,//
All/ to my- self// a- lone./// ////
Get/ you and keep you/ in my arms/ ever/ more///
Leave/ all your lovers// weeping on the faraway shore.///

Out/ on the briny/ with a moon/ big and shiny,//
Melt-/ing your heart// of stone/// ////
I'd/ love to get you/ on a slow/ boat to China,//
All/ to my- self/ a-/ lone./// ///|

On the Alamo

Lilting 2-beat

c. Isham Jones, 1922



157 On the Sunny Side Of the Street (1)

♩ = 148
4/4, swing or hotter shuffle

♩ = 130 *(Dorsey)*

Tommy Dorsey hit;
c. McHugh, 1930



On the Sunny Side Of the Street (2)

Dorsey (Sy Oliver) out chorus



158 On Treasure Island

Hawaiian style syncopated 2-beat

Tommy Dorsey, 1935



Some bands add a "latin tinge" (rhumba) to bridge

(I sailed a-) Way/// /to treasure Is-/land,/ /// and my
Heart stood still when I landed on the silv'ry shore./// /We met that
Day/// /on treasure is-/land,/ ///and the
Smile you gave was the treasure I'd been craving
for./// /Then came those

Moments of bliss in the shade of the shel'tring palms./// /I still re-
Member your kiss, as you nestled within my arms./// /I searched for
---
Gold/// /on treasure is-/land/ ///and I
Found that gold when you gave your golden love to me./// ///|

Once In A While

Light 4/4

Tommy Dorsey hit, 1937



Once in a while/ /will you try to give one little thought to me.///
Though someone else may be/ nearer heart./// ////
Once in a while/ /will you dream of the moments I shared with you.///
Moments before we two/ drifted a- part./// ///In

Love's smouldering ember,// One/ spark may re- main.// If
Love/ still can re- member,/ the spark may burn a- gain.///

I know that I'll/ /be contented with yesterday's memor- y,///
Knowing you think of me, once in a while./// ///|

160 One O'Clock Jump (1)

Solid swing 4/4

♩ = 160

Count Basie classic, 1937



ROUTINE: KEY- F: Piano 24 bars intro; KEY- C: round of solos; Melody; RIFFs

One O'Clock Jump (2)



ROUTINE: After MELODY, SAX 1 A 3 X, SAX 2 B 3 X. TPT A 1 X, C 2 X. If 3 horns, the LAST X, one horn plays each riff, all play same ending.

161 One Hour With You

♩ = 136
Square 2-beat

Eddie Cantor theme
c. Whiting, 1932



Out Of Nowhere

♩ = 124 ♩ = 164

2-beat foxtrot; or 4/4 swing, moderate or hot

Bing Crosby; c. 1931



You came to me/ / from out of no-/where,/ ////
You took my heart/ / and found it free./// ////
Wonderful dreams,/ wonderful schemes from no-/// where.///
Made ev'ry hour/ sweet as a flower for me./// ////

If you should go/ /to your no-/ where,/ ////
leaving me with/ / a memo- ry,/// ////
I'll always wait/ for your return out of no-/// where,///
Hoping you'll bring your love/ to/ mee./// ///|

Opus One (1)

Solid 4/4 swing

♩ = 160

Tommy Dirsey hit;
c. Sy Oliver, 1943



Opus One (2)

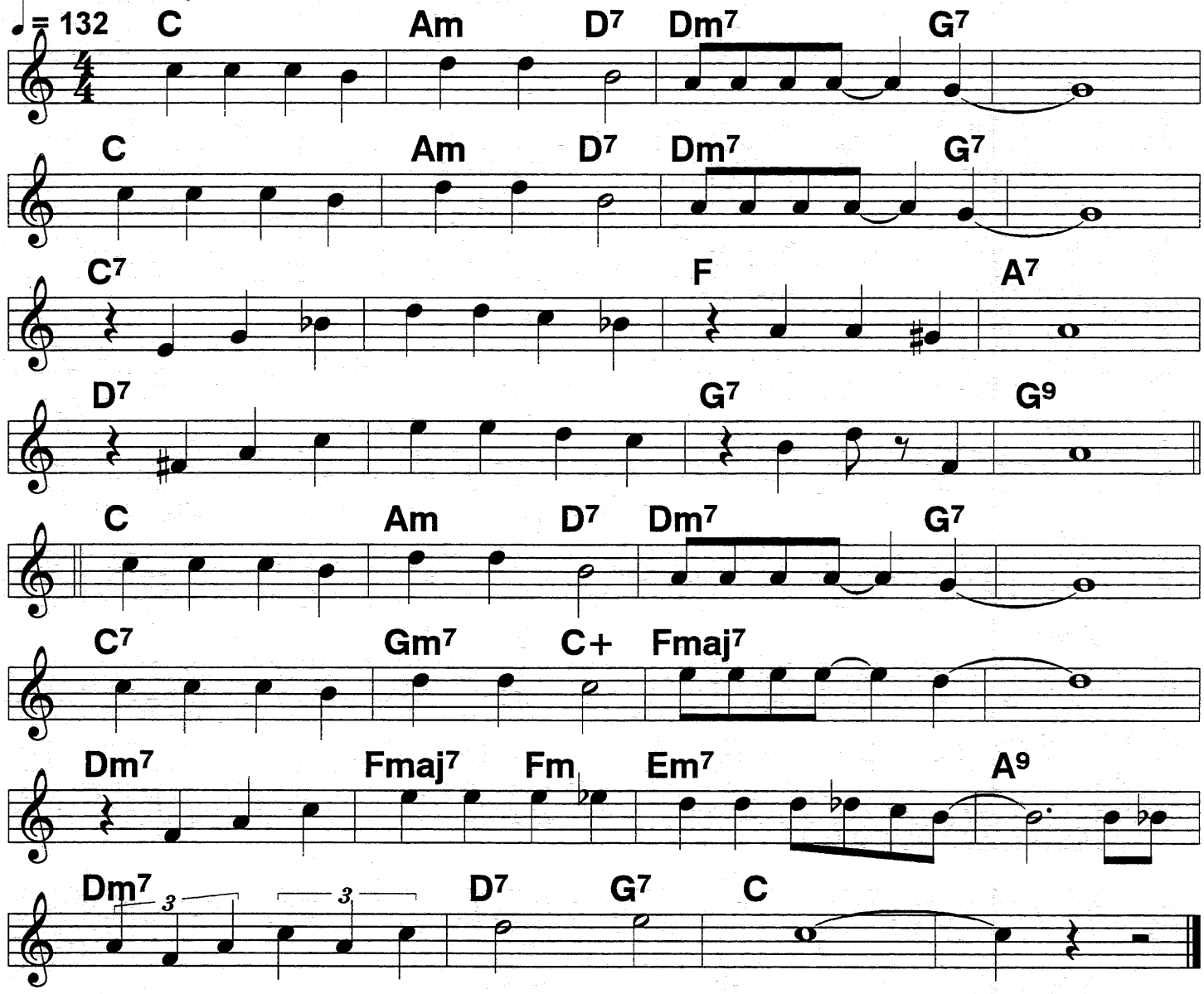

D♭ D♭dim E♭m E♭dim D♭ D♭7 D7
G C7
Am7 G C9 G
C
Riff 2
G C7
Am7 G Gdim Am7 D7
G C7
Am7 G C7 G
Bridge solo
B♭ Cm7 Co B♭ G+ C9 F+ D♭ D♭o E♭m E♭o D♭ D♭7 D7
Horn 1= 4 X; pp,p,f,ff
G C7 Am7
1.2.3 G C7 G
4. G
Horn 2= 4 X; pp,p,f,ff
G C7
Am7
1,2,3 G
4. G

Pennies From Heaven

Bing Crosby, Jimmy Dorsey, Billie Holiday; c. 1936

♩ = 156

4/4 not slow; or Louis Prima Shuffle



Ev'ry time it rains, it rains/ pennies from Heaven ////
Don't you know each cloud contains/ pennies from Heaven. ///
You'll find your fortune falling |all over town,///
|Be sure that your umbrella |is upside down.///

Trade them for a package of/ sunshine and flowers, ////
If you want the things you love,/ you must have showers ////
| so when you hear it thunder don't run under a tree.//There'll be
Pennies from heaven for you/ and/ me./// ///|

Pennsylvania 6-5000

4/4 swing; some emphasis on 1 & 3

Glenn Miller hit, 1940



Perdido (1)

4/4 swing; moderate;
Ellington played it slowly ♩ = 128

c. Ellington, 1942



First & Last chorus, RHYTHM "PLAY" the melody.
(Remind the Drummer!!) Horns play melody in Unison

Perdido (2)


Solos
Cm7 F7 Cm7 F7 B♭ Cm7 F7 Cm7 F7 B♭
Bridge
D7 Do D7 B♭7 G9 D7 G9 C7 Co C7 A♭7 F7♭9 G7 G♭7 F7
Cm7 F7 Cm7 F7 B♭ Cm7 F7 Cm7 F7 B♭
Riff Chorus
Cm7 E♭m7 Dm7 D♭m7
Cm7 F+ B♭ D♭dim Cm7 Bdim
Cm7 E♭m7 Dm7 D♭m7
Cm7 F+ B♭ D♭dim Cm7 F7 B♭7 E♭7
D7 Do D7 B♭7 G9 D7 G9 C7 Co C7 A♭7 F7♭9 G7 G♭7 F7
Cm7 E♭m7 Dm7 D♭m7
Cm7 F+ B♭ D♭dim Cm7
To Top

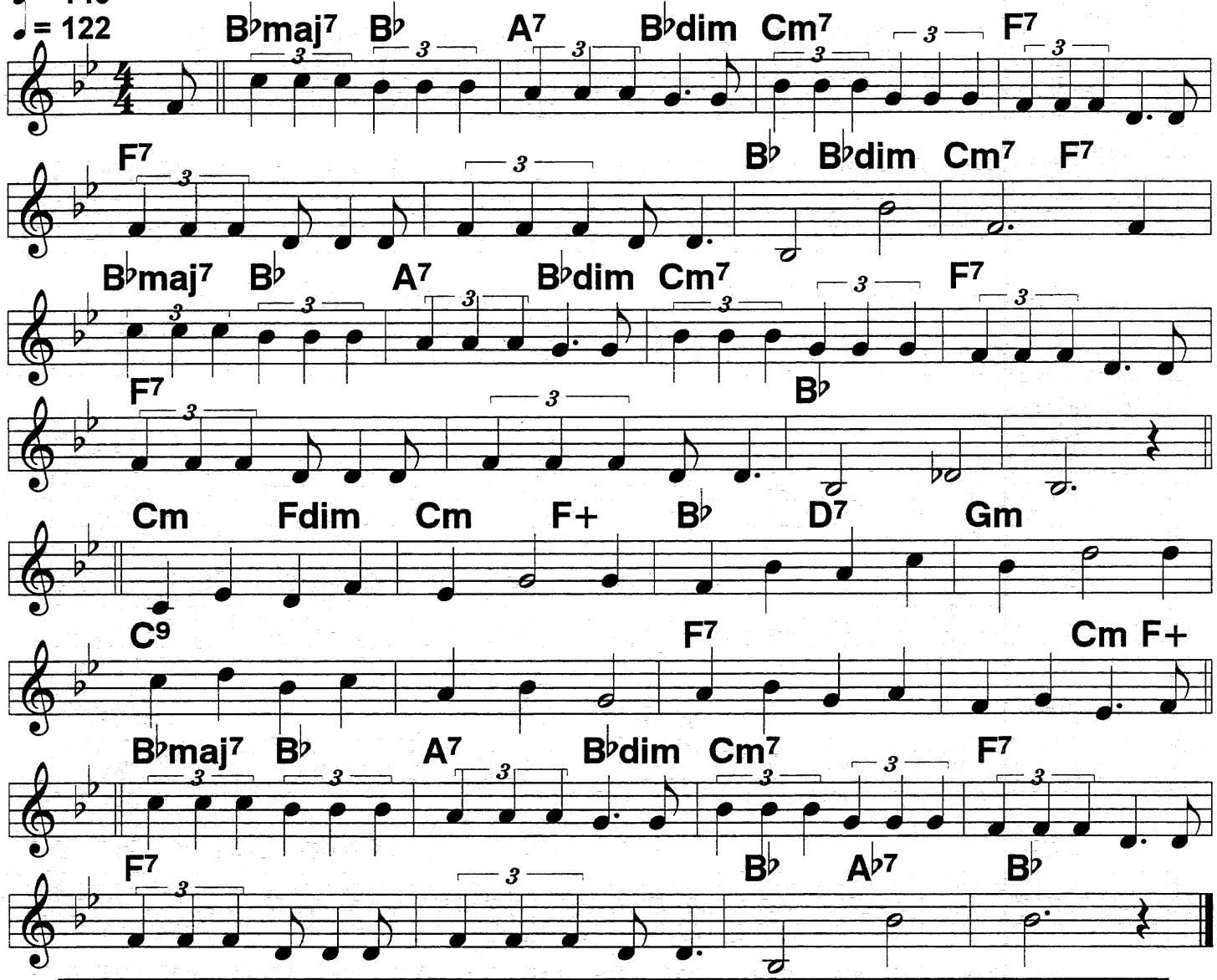
167 Penthouse Serenade

Swing 4/4, or 2-beat

MEDLEY: Manhattan, Penthouse serenade

c. 1931

♩ = 140
♩ = 122



(Just) Picture a penthouse way up in the sky, with
hinges on chimneys for stars to go by, a
Sweet slice of heaven for just you and I when we're/ a-/ lone.//From
All of society we'll stay aloof, and
live in propriety there on the roof, two
Heavenly hermits we will be in truthg when we're/ a-/ lone.//|

We'll see life's mad pattern/ as we view old Man- hattan,/ then
We can thank our lucky stars,/ that we're living as we are. In

---

Our little penthouse, we'll always contrive to
keep love and romance for- ever alive, in
View of the Hudson just over the Drive, when we're/ a-/ lone.//|

Please

Bing Crosby hit, 1932;
c. Rainger

Lilting 2-beat



Please/// lend your little ear to my pleas/// lend a ray of cheer to my
Please,/// tell me that you love me too.//| ||||
Please,/// let me hold you light in my arms,/// I could find delight in your
Charms,/// ev'ry night my whole life through./// |Your eyes re-
---
Veal that you have the soul of/ an angel white as snow/; but how
long must I play the role of/ a gloomy Romeo- o?/ Oh!/

Please/// say you're not intending to
tease,/// speed the happy ending and
Please/// tell me that you love me too./// /|||

169 Polka Dots And Moonbeams

Tommy Dorsey;
c. Van Heusen, 1940

Strongly lilting 2-beat



PS I Love You

4/4 slow, very rhythmic, strong lilt

c. Gorden Jenkins, 1934



|Dear, I thought I'd drop a line/ |the weather's cool/| the folks are fine.///
|I'm in bed each night at nine,/// |P.S. I love you.//
|Yesterday we had some rain,/|But all in all,/| I can't com- plain;///
Was it dusty on the train?/// |P.S. I love you.//

|write to the Browns just as soon as you're able,
they came around to call.///
I burned a hole in the dining room table,
|and let me see, I guess that's all./

|Nothing else for me to say,/|And so I'll close,/| but by the Way,///
|Ev'rybody's thinking of you// |P.S. I love you.//

171

Puttin' On the Ritz

♩ = 182

Square 2-beat

Astaire; in Young Frankenstein;
1980s by Taco; c. Berlin, 1928



Red Sails In the Sunset

1935

Light 4/4

♩ = 100



|Red sails in the sunset.// |way out on the sea.///
|Oh carry my loved one// |home safely to me.///
|He sailed at the dawning,/ |all day I've been blue.///
|Red sails in the sunset// |I'm trusting in you.///

Swift/ wings you must borrow,// |make straight for the shore;///
We/ marry to- morrow,// and he goes sailing no more.///|

|Red sails in the sunset.// |way out on the sea.///
|Oh carry my loved one// |home safely to me.///

Robbin's Nest

Moderate 4/4 swing

♩ = 148

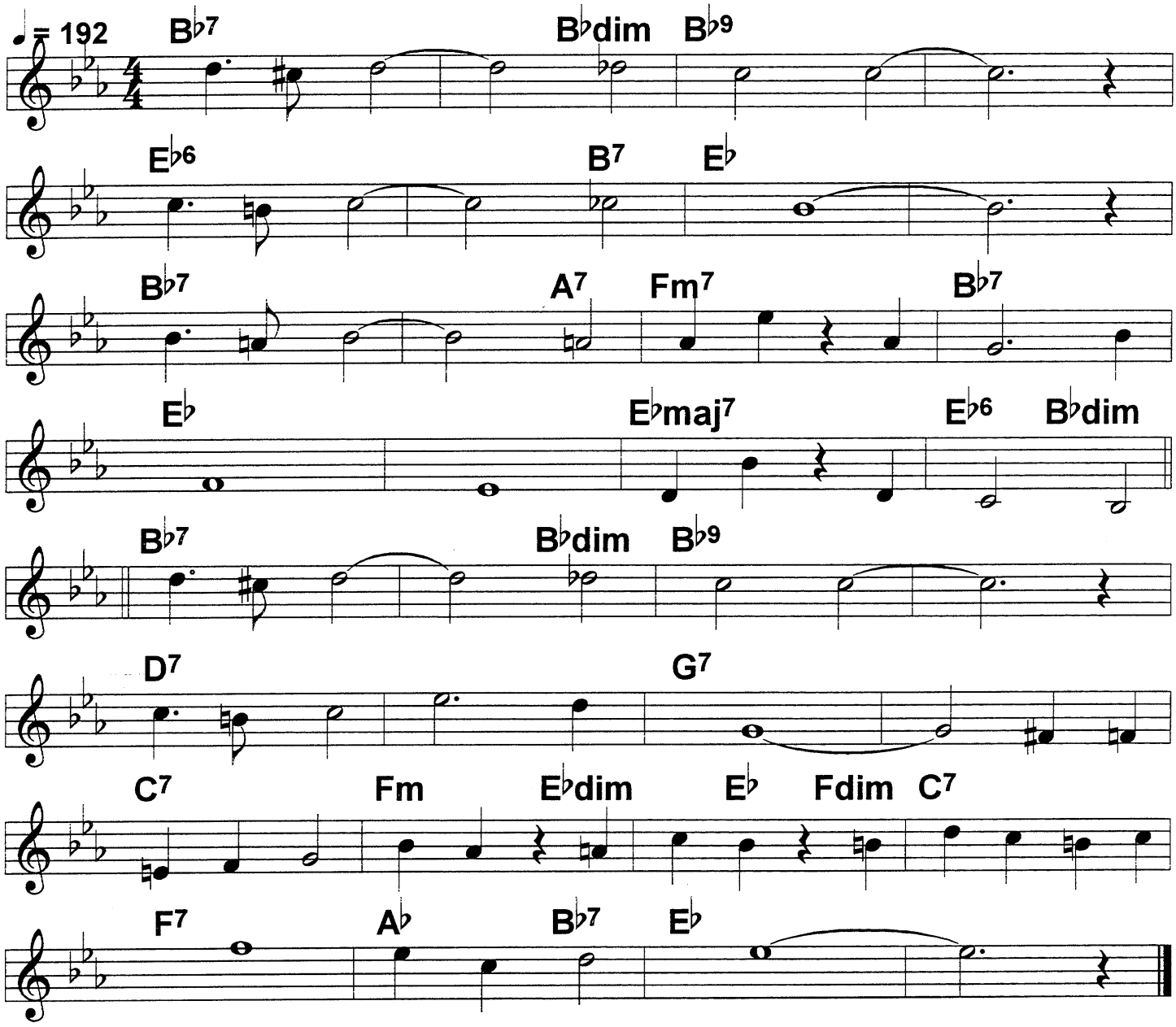
c. Jacquet, Thompson, 1947



Rosalie

Strong 4/4 swing

Artie Shaw; c. Cole Porter, 1937



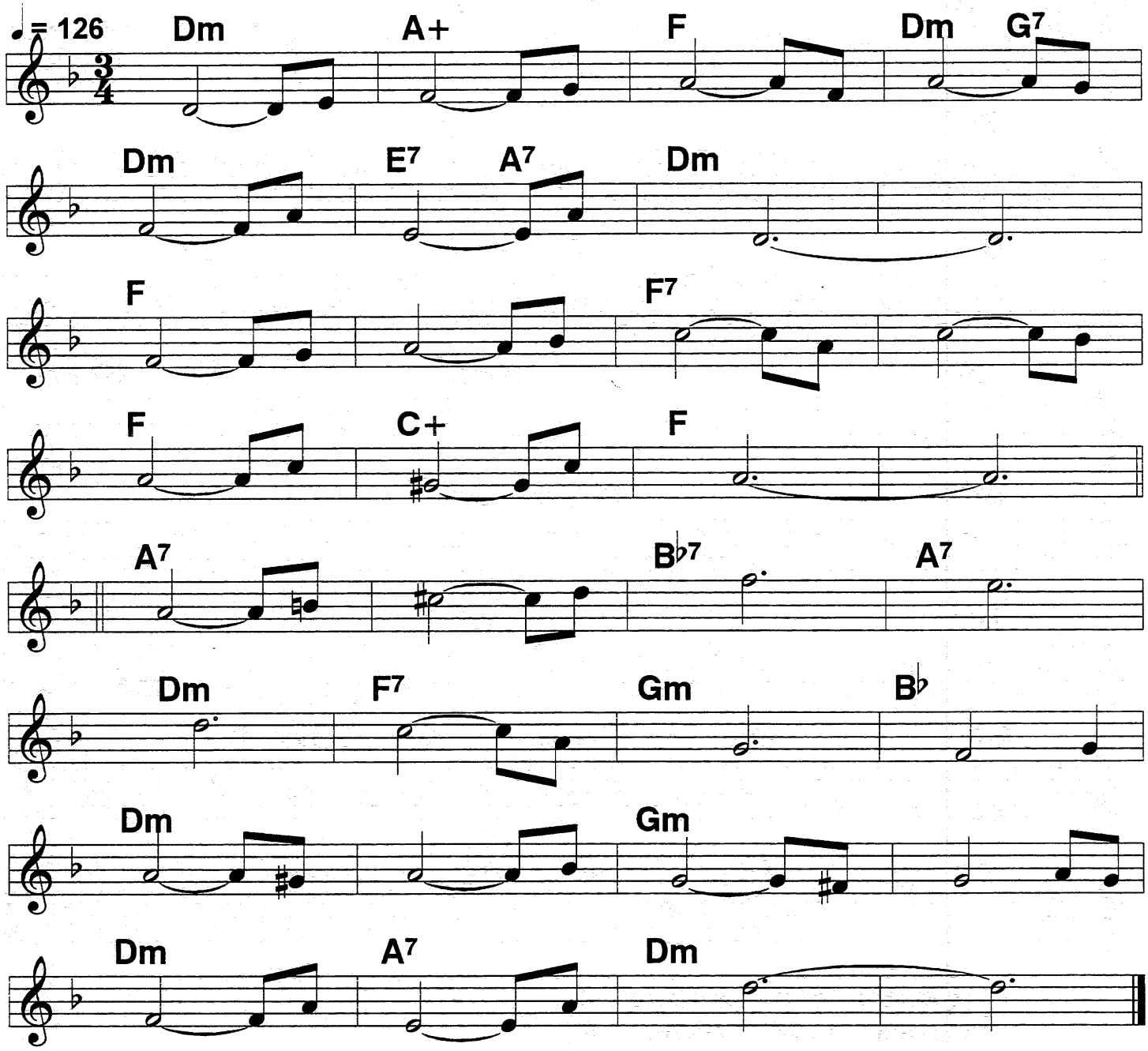
Rosalie/ //my/ dar-/ling/ ///|
Rosalie/ //my/ dream./// ///|
Since one night/ // when/ stars danced| a- bove,// I'm
Oh/// Oh/// so much | in love./ So

Rosalie/ //have/ mer-/cy/ ///|
Rosalie/ don't// de- cline/// //Won't you
Make my life/ thrilling| and tell me| you're willing to be
Mine/// Ros-/alie/ mine/// ///|

175 Russian Lullaby

Swing tune 1930s; Bunny Berigan 1938; c. Berlin, 1927

Slow waltz or 4/4 jazz ♩ = 142



Sent For You Yesterday

♩ = 162

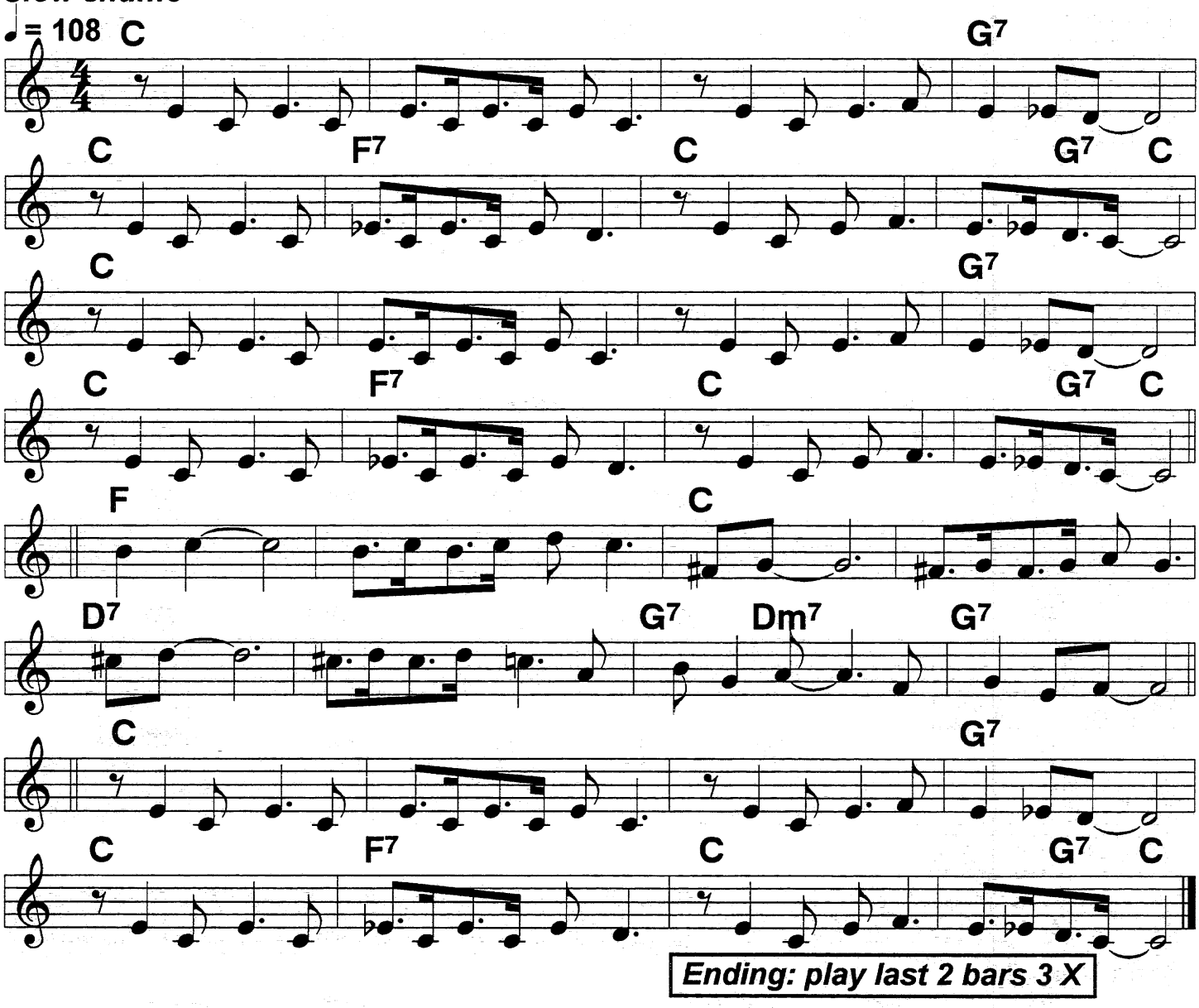
Count Basie hit, 1939



177 Sentimental Journey

Slow shuffle

Les brown, 1945; c. 1944



Ending: play last 2 bars 3 X

|Gonna take/ a sentimental journey, |gonna set my heart at ease/
|Gonna make/ a sentimental journey, |to renew old memories./
|Got my bag, I got my reservation |spent each dime I could afford,/
|Like a child/ in wild anticipation, |long to hear that "All aboard."

Seven,// that's the time we leave, at seven.// I'll be waitin' up for
Heaven,// countin" ev'ry mile of railroad track/ that takes my back./

|Never thought my heart would be so yearny,
|why did I de- cide to roam?/
|Gotta take this sentimental journey, |sentimental journey home./

September In the Rain

Shuffle beat or 4/4 swing; also ballad or 2-beat

c. Harry Warren, 1937



(The) Leaves of brown came tumbling down, re- member.// //In Sep-
Tem-/ber,/ // in the rain./// ///The
Sun went out, just like a dying em-/ber/ //that Sep-
Tem-/ ber/ // in the rain./// ///To

Ev'ry word of love I heard you whis-/per/ ///the
Raindrops seemed to play a sweet re- frain./// ///Though

Spring is here, to me it's still Sep- tem-/ber/ //That Sep-
Tem-/ber/ //in the rain./// ///|

September Song

♩ = 96 *Slow, very expressive*

Sinatra hit, 1946; c.1937



720 In the Books

♩ = 158

Rockin' boogie shuffle; Piano play boogie

Jan Savitt, 1939



181

Should I

Moderately bright or shuffle 4/4

Four Aces; c. 1929

♩ = 208



(Should) I// re- veal// ex- actly how I feel,/ should
I// con- fess/ I/ love you.// ///Should
I// re- cite// be- neath the pale moon- light,//and
Swear// by start/ a-/ bove you.// ///Could

I// re- peat// the sweetest story told.//Could
I// en- treat/ would it be/ too/ bold.//Should

I// re- veal/// ex- actly how I feel,//should
I// con- fess/ I/ love you.// ///|

Sittin' Up Waitin' For You

4/4 swingy; bright, cutsie

c. Fats Waller, 1933



(All) By myself, high on the shelf,/ all alone and blue,///
Always got me waitin', it's so aggravatin', sittin' up waitin' for you.///
Growin' thin, I feel all in, old rockin' chair is due,///
And it's all from waitin', so humiliatin', sittin' up waitin' for you!// If

---

I keep up these ho-/urs,/ I'll soon waste a- way,// and
I'll be gettin' flow-/ers,/ ev'ry Decoration Day!///

It ain't right, night after night, to do me like you do.///
Always got me waitin', it's so aggravatin', sittin' up waitin' for you.//|

183 Sing, Sing, Sing (1)

♩ = 190

Benny Goodman hit, 1938



Sing, Sing, Sing (2)



184 Skylark

Smooth 4/4, perhaps with strong lilt

c. Hoagy Carmichael, 1939



Sky-/lark/ /have you anything to say to me?/ /Won't you tell me where my Love can be?/ /Is there a meadow in the mist,/ where someone's waiting to be kissed.?/
Sky-/lark/ /have you seen a valley green with spring,// /where my heart can go a Journeying/ / over the shadows and the rain to a blossom covered lane.// And in your

---

Lonely flight/ /haven't you heard the music in the night?/ /Wonderful music Faint as a will-o'-the-wisp crazy as a loon,/ sad as a gypsy sere- nading the moon. Oh

---

Sky-/lark/ /I don't know if you can find these things,/ but my heart is riding On your wings./ /So if you see them any- where, won't you lead me there?//|

Smoke Gets In Your Eyes

Smooth 4/4

c. Kern, 1934



They/ asked me how I knew/ my true love was true?/// //I of course re-
Plied,/ "something here in- side,/ cannot be de- nied."/// ////
They/ said someday you'll find,/ all who love are
blind./// //When your heart's on
Fire, you must real- ize,/ smoke gets in your eyes./// ////

So I chaffed/ them and I gayly laughed,/ to think they could
doubt/ my/ love.///
Yet today,/ my love has flown away,/ I am with- out/ my/ love.///

Now/ laughing friends de- ride,/ tears I cannot hide,/// //so I smile and
Say,/ "when a lovely flame dies,/ smoke gets in your eyes./// ///|

186 Smoke Rings

♩ = 100
Slow, lilting 4/4

Casa Loma Orch., 1933;
Sam Cooke, 196?



⊕ *ENDING: End on A. RITARD last 3 bars to almost full stop, soft, melodic CLARINET ending.*

Back To A
(tune is A B A)

Smo-o-oth One

Lilting 4/4 swing

Goodman, 1941



188 Softly As In A Morning Sunrise

Solid 4/4 swing; originally a Tango

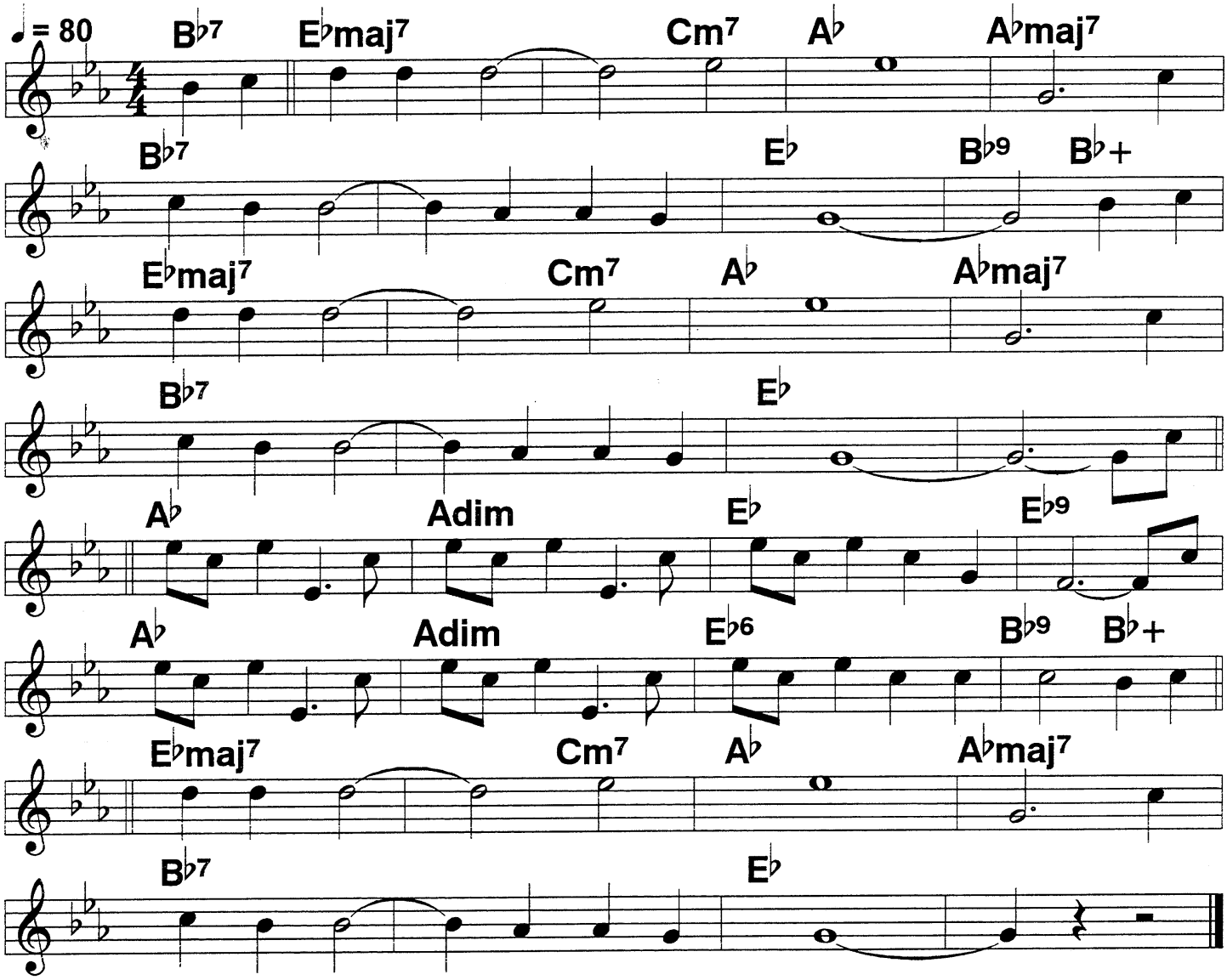
Artie Shaw classic, 1938;
c. Kern, 1928



Solitude

Ellington, 1934

4/4, slow, smooth



(In my) Solitude/ // you/ haunt/// me//with
Reveries/ //of days gone by./// //In my
Solitude/ //you/ taunt/// me// with
memories/ /that never die./// ///I

Sit in my chair/ I'm filled with desair,/ there's
no one could be so sad// with
Gloom ev'rywhere,/ I sit and I stare,/I
know that I'll soon go mad.//In my

Solitude/ //I'm/ pray-/// ing.//, dear
Lord above/ /send back my love./// ///|

Some Enchanted Evening

Smooth 4/4, very expressive

c. Rodgers, 1949

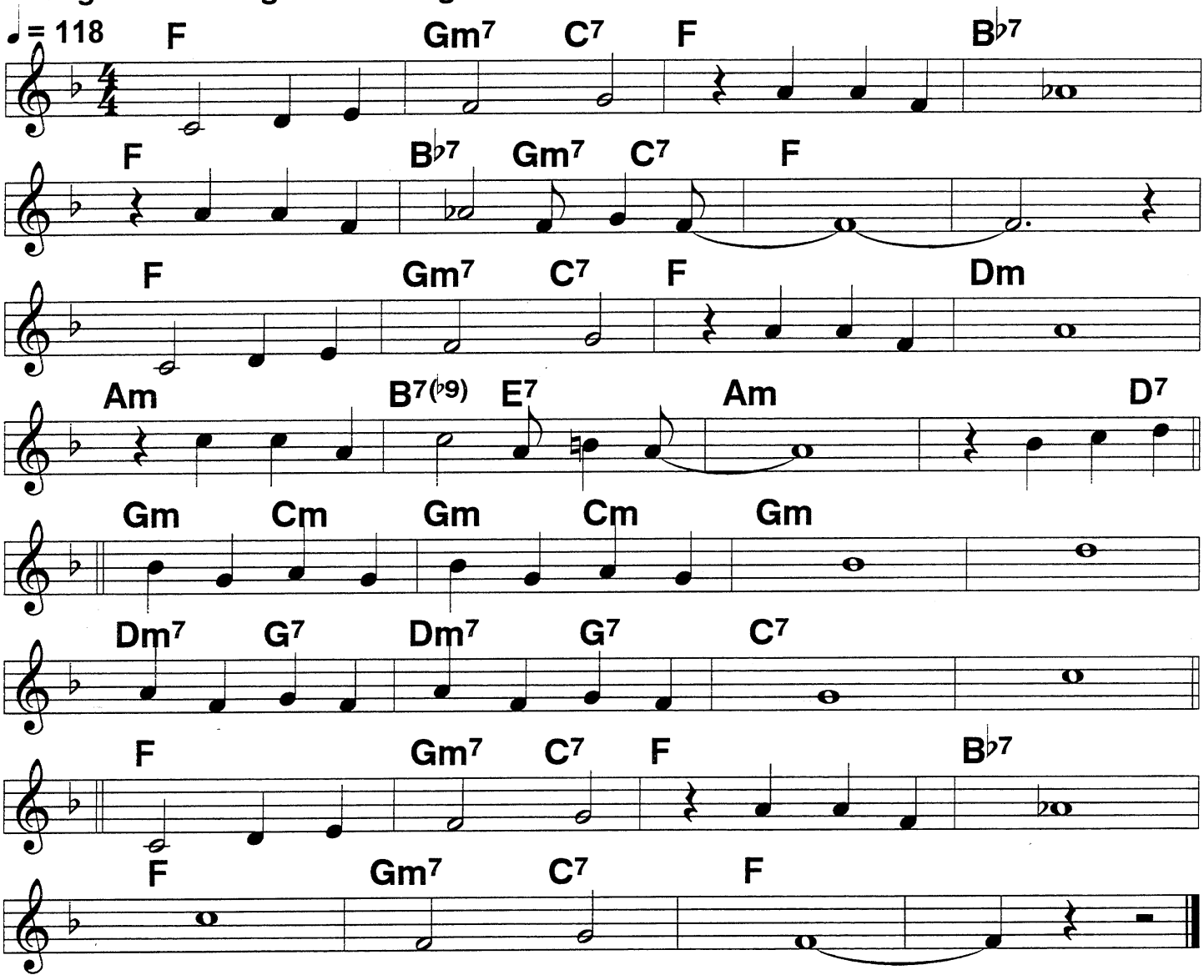


Somebody Loves Me

♩ = 132

Lilting 2-beat or light 4/4 swing

c. Gershwin, 1924



Some-/body loves/ me/ |I wonder who///
|I wonder who/ she could be./// ///|
Some-/body loves/ me/ |I wish I knew.///
|Who can she be/ worries me./// |For every

Girl who passes me I shout "Hey may-/// be///
You were meant to be my loving ba-/// by."///

Some-/body loves/ me/ |I wonder who,///
May-/// be/ it's you./// /|||

192

Song of India (1)

♩ = 172

TOM TOM Intro 4 bars
+ 12 bars same pattern

Band Intro 12

Tommy Dorsey hit, 1937



Song Of India (2)



193

Someone To Watch Over Me

♩ = 96

Light 4/4 Expressive

c. Gershwin, 1928



Sophisticated Lady

c. Ellington, 1933

Slow, smooth 4/4



195 South Of the Border

♩ = 166 ♩ = 132

4/4 swing; Herb Alpert shuffle, 2-beat

1939

♩ = 150



Stars Fell On Alabama

c. 1934

Smooth, Lilting 4/4



We/ lived our little drama,/ we kissed/ in a field of white.//And
Stars/ fell on Ala- Bama/ that night./// ||||
I/ can't forget the glamour/ your eyes/ held a tender light.// And
Stars/ fell on Ala- Bama/ that night./// // I never

Planned, in my imagi- nation, a situ- ation so heaven- ly/ a fairy-
Land where no one else could enter and in the
center, just you and me,/ dear./

My/ heart beat like a hammer,/ my arms/ would around you tight.//And
Stars/ fell on Ala- Bama/ that night./// ||||

Star Dust (1)

Slow 4/4 ♩ = 92

c. Hoagy Carmichael, 1929



Star Dust (2)

Concert Key

Classic solo from 1940 studio record: Record in Db,
16-bar Clar. solo in F, w/ 8-bar Jack Jenny tbn solo.

Shaw clar. solo



198 Stay As Sweet As You Are

Smooth square 2-beat

c. Gordon & Revel, 1934



Stay as sweet as you are,/ don't let a thing/ ever change you.///
Stay as sweet as you are,/ don't let a soul/ rear- range you.///
Don't ever lose/ all the charm you possess ///|
Your loveliness, //darling, the way you say "Yes". ////

Stay as sweet as you are, discreet as you are/ you're di- vine, Dear///
Stay as grand as you are/ and as you
are,/ tell me that you're mine, dear.//
Young and gay or old and gray,/ near to me or a- far;///
Night and day I pray/ that you'll always stay/ |as sweet as you are.///|

Stompin' At the Savoy

Moderate 4/4 swing

♩ = 153

Benny Goodman classic, 1936



String of Pearls (1)

Glenn Miller hit, 1941



String Of Pearls (2)



201 Stormy Weather

♩ = 90 *(female vocals)*

4/4 torchy, bluesy, rhythmic

Lena Horne, Ethel Waters; c. Arlen, 1933



Summertime

Torrid & Torchy, hard 4/4

♩ = 82

c. Gershwin, 1935



203 Swanee River (1)

Smooth 4/4

Tommy Dorsey hit; arr. Sy Oliver



Swanee River (2)

Very smooth legato

PLAY OVER MELODY--1st X

Sy Oliver arr. counter melody



Sunrise Serenade

Glenn Miller hit;
c. Frankie Carle, 1938

Lilting 4/4



Sweet And Lovely

Al Bowlly classic.
c. Arnheim, 1931

Lilting 2-beat; 2nd X stress the lilt

♩ = 102



Sweet// and lovely// sweeter than the roses in May///
Sweet// and lovely// heaven must have sent her my way.///
Skies// a- bove me.// never were as blue as her eyes.///
And// she loves me,// who would want a sweeter sur- prise.///

When she nestles in my arms so tenderly//
there's a thrill that words cannot ex- press.///
In my heart a song of love is taunting me.//
melody// haunting me.//

Sweet// and lovely// sweeter than the roses in May///
And// she loves me,// there is nothing more I can say.///

206 Sweet Lorraine

4/4 Slightly swingy

Nat King Cole classic, c. 1928



(I've) Just found joy./ /I'm as happy as a
baby boy,// /with another brand new
Choo-choo toy,/ /when I'm with my sweet Lor- raine./// ///A
Pair of eyes/ /that are bluer than the
summer skies,/ /when you see them you will
Realize/ /why I love my sweet Lor- raine./// (I'm so happy.)

When it's raining I don't miss the sun,/ for it's in my sweeties smile.///
Just to think that I'm the lucky one/
who will lead her down the aisle.//Each
Night I pray/ /that nobody steals her
heart away./ /Just can't wait until that
Happy day,/ when I marry sweet Lor- raine./// /|||

Swing Mr. Charlie

Light, bright 4/4

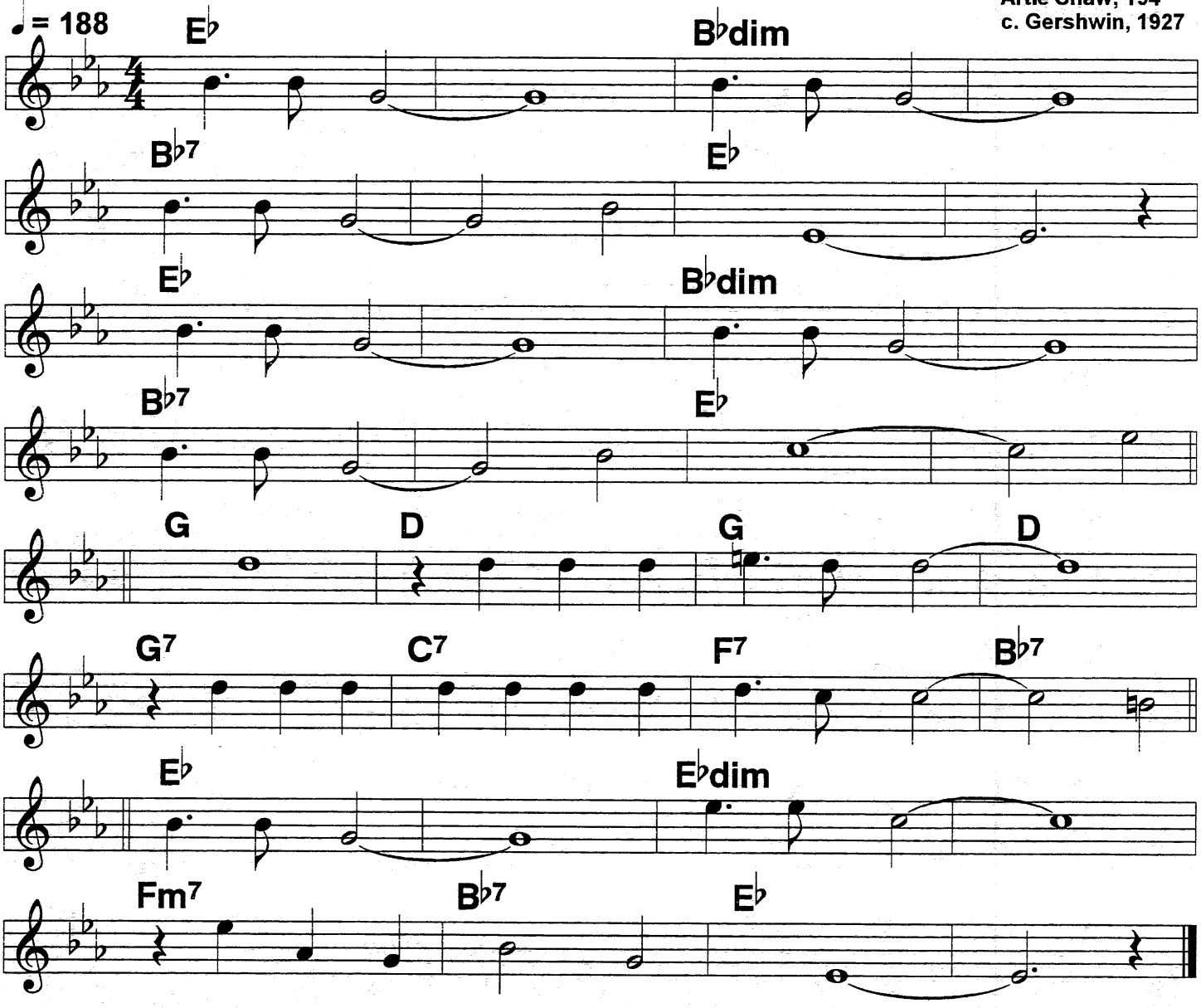
1936



208 'Swonderful

Moderately fast 4/4

Artie Shaw, 194
c. Gershwin, 1927



'Swonderful/ //// 'smarvelous/ ////
You should care/ // for/ me!/// ///|
'Sawful nice/ //// 'sparadise/ ////
'Swhat I love/ // to/ see!/// //You've/

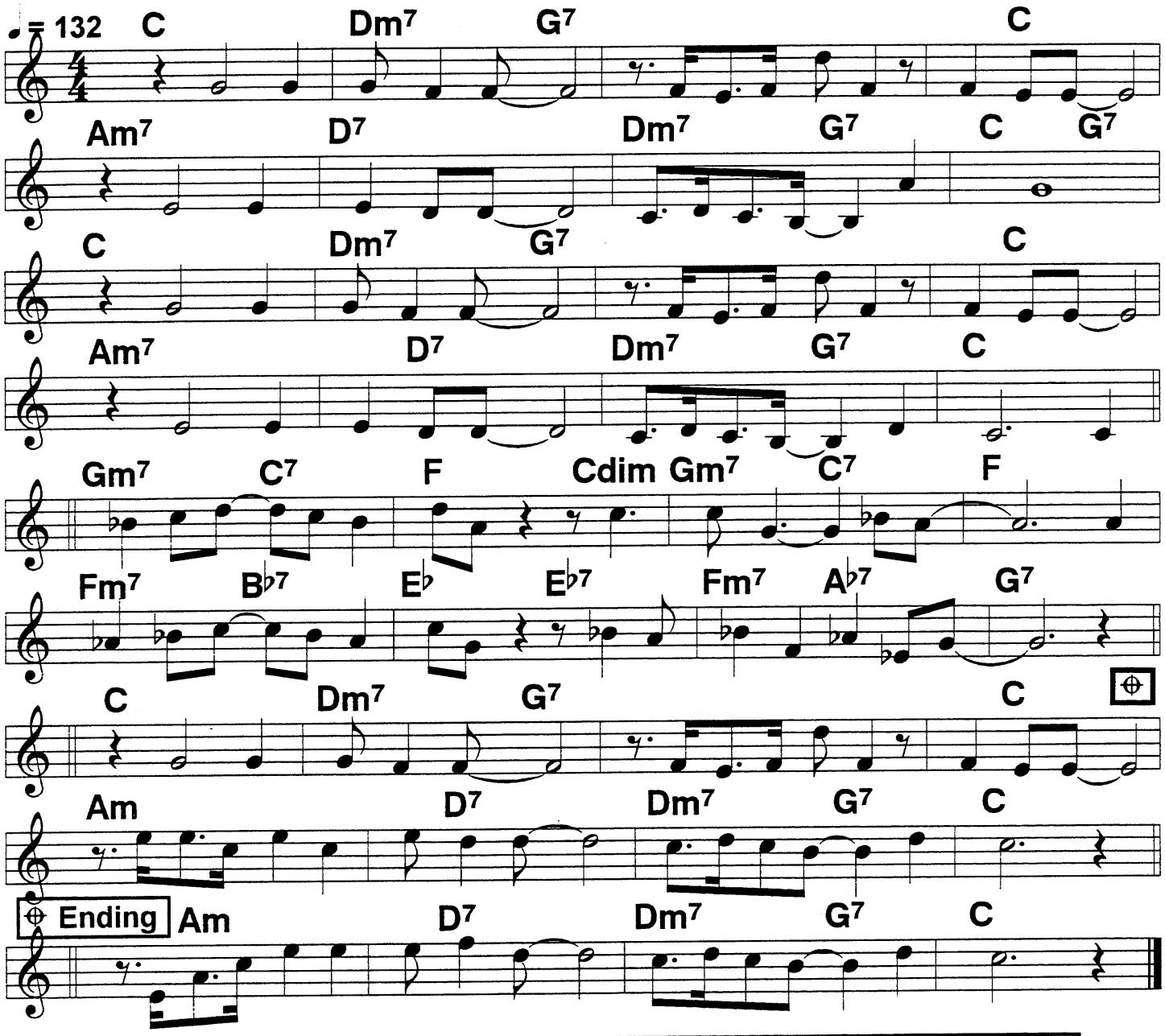
Made/// |my life so glamorous/ ////
|You can't blame me for feeling amorous/ // Oh!/

'Swonderful/ //// 'smarvelous!/// ////
That you should care // for/ me!./// ///|

Taking A Chance On Love

Solid 4/4 swing

Goodman, 1943



| Here/ I go again,/ I hear the trumpets blow again,/
|All/ a- glow again,/ takin' a chance on love.///
|Here/ I slide again,/ about to take that ride again,/
|Star-/ry- eyed again,/ takin' a chance on love.// I

Thought the cards were a frameup| I never/ wouldd cry.// But
Now you're takin' the game up| and the ace of hearts is high.//|

|Things/ are mending now,/ I see a rainbow blending now./
We'll have a happy ending now,/ takin' a chance on love.//|

Take the A-Train (1)

Ellington, 1940

♩ = 166 - 180



Take the A-Train (2)



ROUTINE: Chorus, Solos, RIFF w/drum breaks, Drum solo bridge, Chorus with Bass solo bridge

211

Tangerine

Jimmy Dorsey hit, 1942

♩ = 138 ♩ = 114
Ballad, Swingy 4/4, Rhumba



(Tan-/ge-/) Rine/// //she is all they claim/ //with her
Eyes of night and lips as bright as flame. Tan-/ge-/
Rine/// //when she dances by,/ //senior-
Tas stare and caballeros sigh./// //And I've

Seen/// //toasts to Tangerine/ //raised in
Ev'ry bar across the Argen- tine./// //Yes she
Has them all on the run// but her heart belongs to just one//Her
Heart belongs to tan-/ge-/ rine./// ///|

Tenderly

Standard; originally a Waltz, but usually played 4/4

c. 1946

4/4 slow ballad; or Waltz



(The eve'ning) Breeze/ caressed the trees/ tender-
ly.// /The trembling
Trees embraced the breeze tender- ly.// /|Then
You/ and I/ came wandering by/ and
Lost in a sigh/ were we.// /The shore was

Kissed by the sea and mist/ tender- ly.// /I can't for-
Get how two hearts met/ breathless- ly.// /|Your
Arms opened wide/ and closed me in- side; you took my
Lips, you took my love/so tender- ly./// ///|

213

Thanks For the Memory

Square 2-beat

c. Rainger, 1937

♩ = 112



That Old Feeling

Light lilting 2-beat

1937



I saw you last night and got that old/// feeling.///
When you came in sight I got that old/// feeling.///
|The moment that you danced by/ |I felt a thrill.///
|and when you caught my eye,/ |my heart stood still.///

Once again I seemed to feel that old/// yearning,///
And I knew the spark of love was still/// burning,///
|There'll be no new romance for me, |it's foolish to start,// for that
Old/// feeling/// |is still in my heart.///

215 Them There Eyes

1930

♩ = 146
Lively 4/4, sorta cutsie
♩ = 158



Ending: double note value in last 2 bars)

I fell in love with you first time I looked into them/ there/ eyes.///
You got a certain li'l cute way of flirtin' with them/ there/ eyes.///
|They make me |feel happy, |they make me blue.///
|No stallin' |I'm fallin' goin' in a big way for sweet little you./

My heart is jumpin', you sure started somethin' with
them/ there/ eyes.///
|You'd better watch them if you're wise./// ///|
|They sparkle |they bubble,
they're gonna get you in a whole lot of trouble
You're overworkin' 'em, there's danger lurkin' in them/ there/ eyes.///|

There Will Never Be Another You

4/4 swing
♩ = 130
♩ = 144

c. Harry Warren, 1942



Extended Ending
(double value of last 2 bars)

(There) Will be many other nights like this./// ///And
I'll be standing here with someone new,/// /// there
Will be other songs to sing, an- other fall, an- other spring, but
There will never be another you./// ///There

Will be other lips that I may kiss,/// ///but
They won't thrill me like yours used to do./// ///Yes,
I may dream a million dreams, but how can they come true,//if
There will never ever be an- oth-/er/ you?///|

217 These Foolish Things

Strong lilt, square 4/4

1936



|A cigarette that bears a lipstock's traces, |an airline tocket to ro- mantic places,
|And still my heart has wings, //these foolish things remind me of you.///
|A tinkling piano in the next apartment,
|those stumbling words that told you what my heart meant,
|A fairground's painted swings, //These foolish things remindd me of you.///

|You came,/ |you saw,/ |you conquered me;///
|When you did that to me,/ I knew somehow this had to be./

|The winds of March that make my heart a ddancer,
| a telephone that rings, but who's to answer?
|Oh how the ghost of you clings!/ These foolish things remind me of you.///|

They All Laughed (At Christopher C.)

4/4 swing

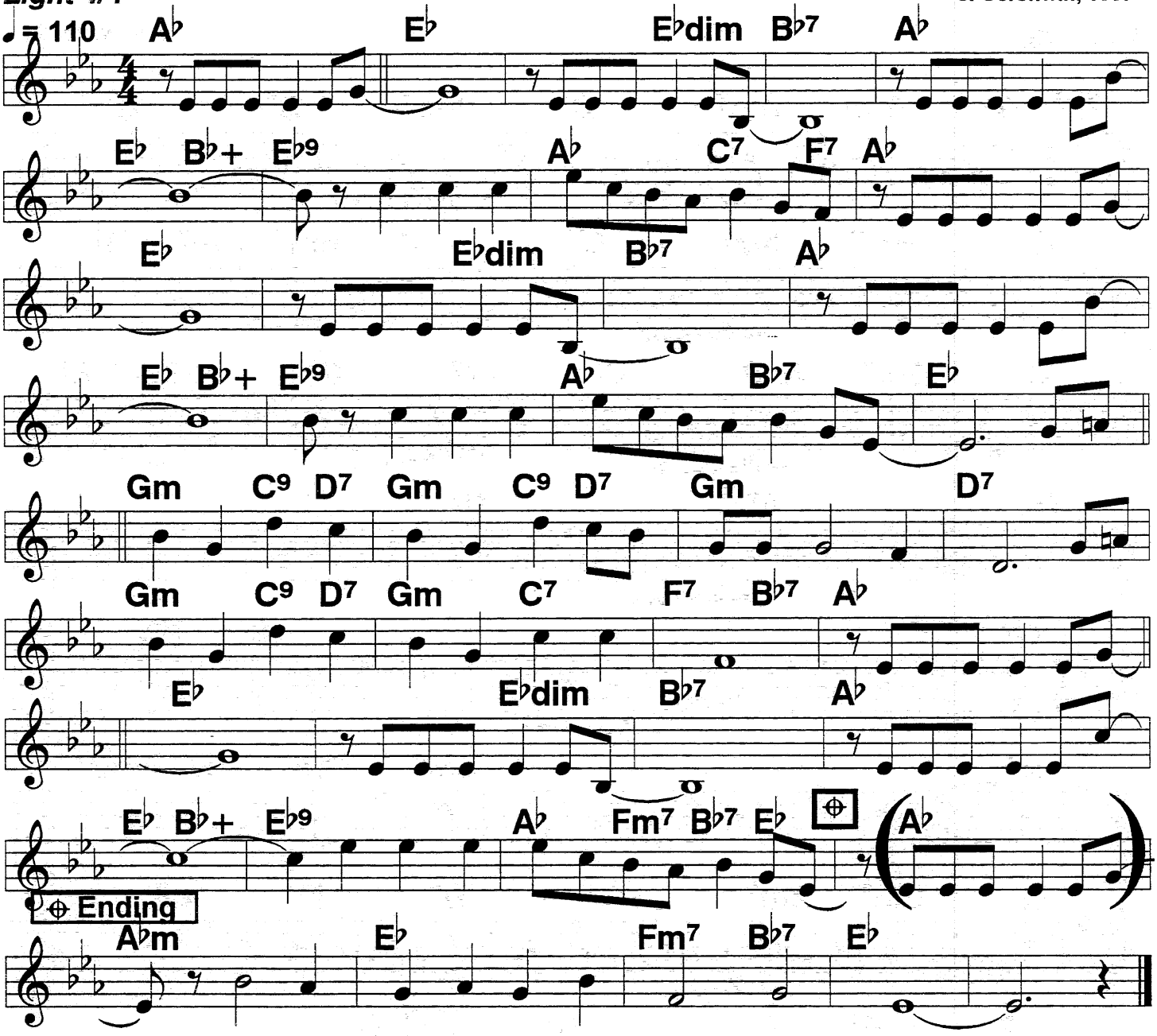
c. Gershwin, 1937



219 They Can't Take That Away From Me

Light 4/4

c. Gershwin, 1937



(The way you wear your) Hat,/// |the way you sip your tea./// |The memory of all
That/// / No no they can't take that away from me. |The way your smile just
Beams./// |the way you sing off key./// |the way you haunt my
Dreams,/// / no no they can't take that away from me.// We may
---
Never never meet again on the bumpy road to love,// still I'll
Always always keep the mem'ry of/// |the way you hold your

Knife,/// |the way we danced til three,/// |the way you changed my
Life,/// /No no! they can't take that away from me. No/ they
Can't take that a- way/ from/ me!/// ///|

Things I Love

Solid 4/4, strong expressive lilt, emphasize 1 & 3

1941



|The glow of sunset in the summer skies,/ |the golden flicker of the fire-/
flies./
|The gleam of lovelight in you lovely eyes,/ These are the things I love.///
|A silver moonbeam peeping through the trees,/
|A bed of tulips nodding in the breeze,/
|The look you give in answer to my please,/ |these are the things I love.//Oh

---

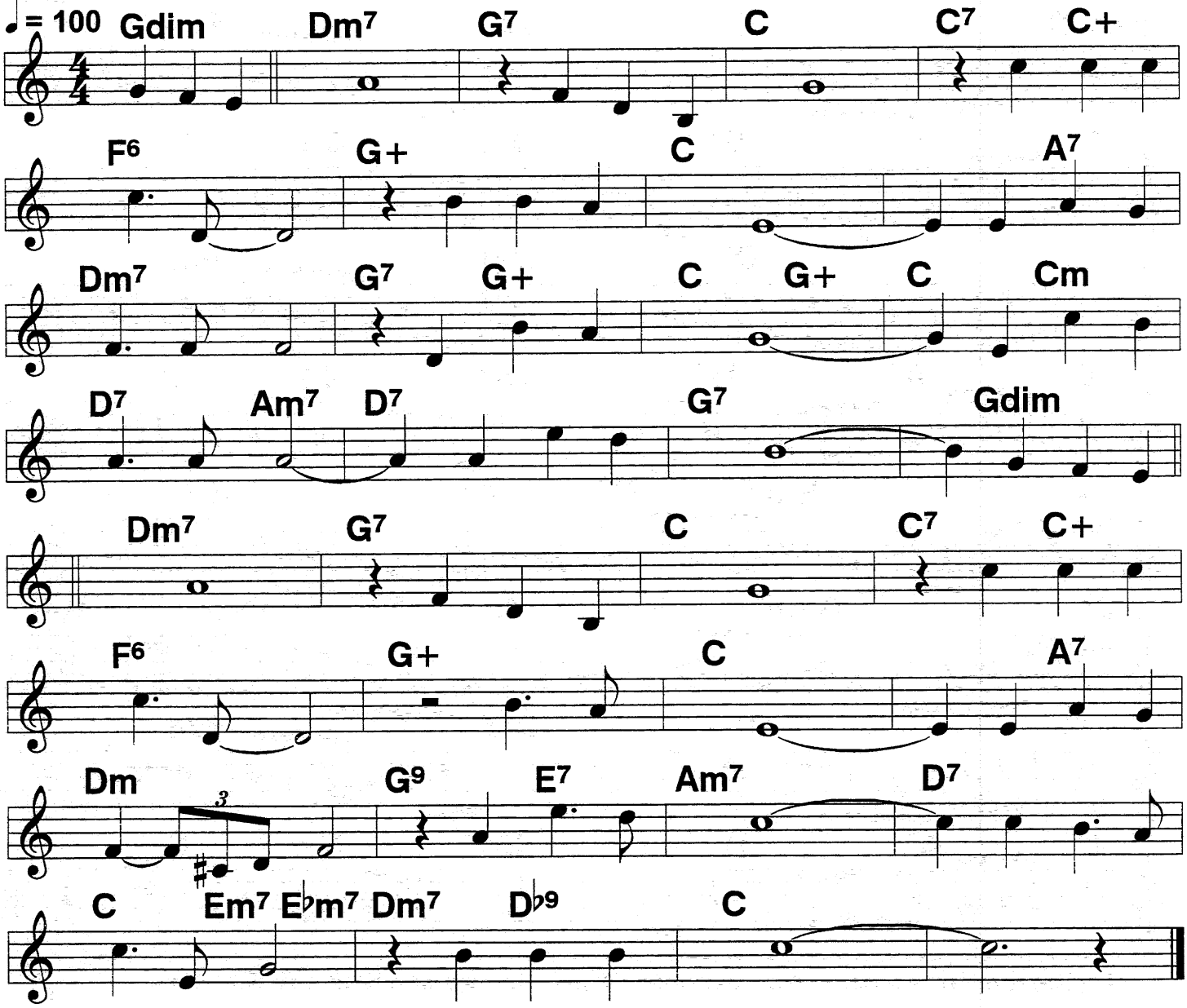
Once/ I thought that life was just a winter thing/ my heart was cold// and
Then/ you came to me and like a breath of
spring/ you turned the silver snow to gold./

|A robin's serenade when day is through,/
the babbling brook beside our rendezvous;/
|Your sweet voice whisp'ring "Darling I love you./"
These are the things I love.///|

221 This Love Of Mine

Smooth, expressive 4/4

Sinatra w//Tommy Dorsey, 1941



(This love of) Mine/// |goes on and on./// |though life is
Emp-/ty/ |since you have gone./// /You're always
On my mind,/ |though out of sight,/// |It's lonesome
Through the day/ /and oh the night./// /I cry my

Heart/ out,/ |it's bound to break,/// |Since nothing
Mat-/ters,/ || let it break./// /I ask the
Sun and the moon/ | The stars that shine./// /What's to be-
Come/ of it/ |this love of mine./// /|||

Top Hat, White Tie, And Tails

Square 2-beat ♩ = 176

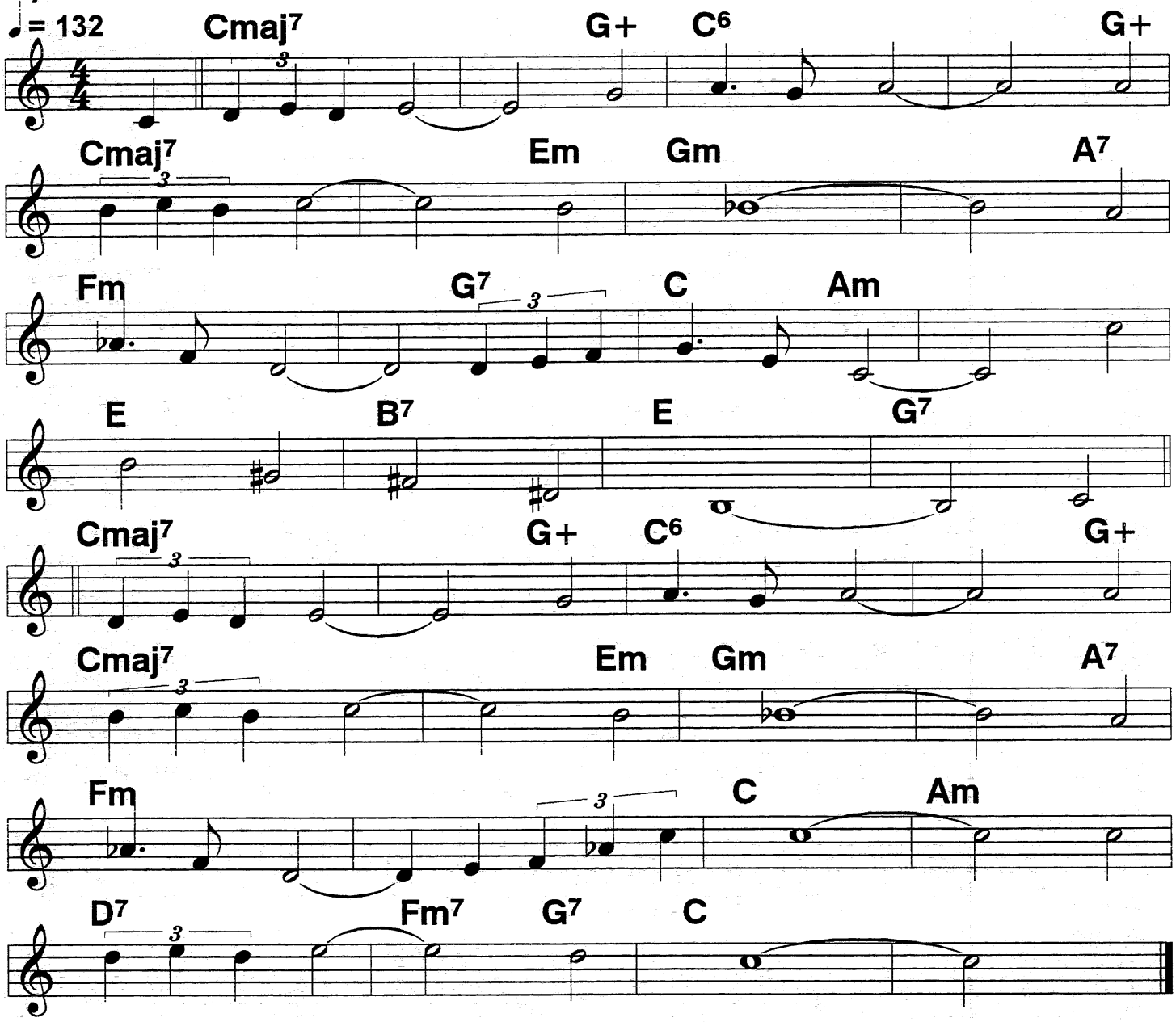
Fred Astaire classic,
c. Berlin, 1935



223 Touch Of Your Lips, The

Square 2-beat

c. Ray Noble, 1936



(The) Touch of your lips/ //up-/ on/ my brow,/ //Your/
Lips that are cool/ //and/ sweet./// //Such/
Tenderness/ //lies in their soft caress,/ //my/
Heart/ for-/ gets/ to/ beat./// //The/

Touch of ytour hands/ //up- on my head,/ // the/
Love in your eyes/ //a-/ shine/// //and/
Now at last/ /the moment di- vine,/// //The
Touch of your lips/ // on/ mine./// //||

Tuxedo Junction

♩ = 140
4/4 swing

Glenn Miller hit, 1940



PNO Intro, Verse, Chorus, Solos, C, last 8 3 X--p, pp, ff, ENDING

225 Two Sleepy People

Lilting 2-beat or 4/4

c. Hoagy Carmichael, 1936



Here we are,/ out of cigarettes,/ holding hands and yawning/
see how lates it gets./
Two sleepy people, by dawn's early light and
too much in love to say good- night.///
Here we are,/ in the cozy chair,/ picking on a wishbone from the frigidaire,/
Two sleepy people with nothing to say and too much in love to break a-way.//Do you re-

---

Member the nights we used to linger in the hall./ Father diddn't like you at all.//Do you re-
Member the reason why we married in the fall?/To
rent this little nest, and got a bit of rest. Well

Here we are,/ just about the same,/ foggy little fella, drowsy little dame,/
Two sleepy people, by dawn's early light, and
too much in love to say good- night.//|

Undecided

♩ = 162 *Opt. Modulate up going out Eb, F*

Ella Fitzgerald hit w/Chick Webb;
c. Charlie Shavers, 1939

4/4 jump swing; easy swing



First you say you do and then you don't, and
then you say you will and then you won't, you're
Undecided now, so what are you gonna do?/// ||||
Now you want to play and then it's no, and
when you say you'll stay that's when you go, you're
Undecided now, so what are you gonna do?/// //|I've been

Sitting on a fence and it doesn't make much sense, 'cause you
keep my in suspense and you know it. Then you
Promise to return, when you don't I really burn, well I
guess I'll never learn, and I show it.//

If you've got a heart and if you're kind, then
don't keep us apart make up your mind. You're
Undecided now, so what are you gonna do?/// /|||

227 Under A Blanket Of Blue

Square 2-beat 1933



Under a blanket of blue,/// just you and I be- neath the stars./
Wrapped in the arms of sweet re-mance/ the night is ours. ////
Under a blanket of blue,/// let me be thrilled by all your charms./
Darling I know, my heart wil dance/ with- in your arms./ ////

|A summer night's magic// |enthralling me so;///
|The night would be tragic/ of you weren't here to share it my dear./

Covered with heaven a- bove,/// let's dream a dream of love for two.//
Wrapped in the arms of sweet romance// under a blanket of blue.///|

Very Thought Of You, The

Al Bowlly/Ray Noble hit;
c. Noble, 1934

Lilting 2-beat

♩ = 102



(The very) Thought of you,// //And I for- get to do// //the little
Ordinary things/ that ev'ryone ought to do.// //I'm living
In/ a kind of daydream,/ I'm happy as a king,// and
Foolish thought it may seem/ to me/ that's ev'ry- thing./ The mere I-
---
Dea of you,// //the longing here for you// //you'll never
Know how slow the moments go 'till I'm near to you,// //I see your
Face in ev'ry flower,/ your eyes in stars a- bove,/ it's just the
Thought of you, the very thought of you,/ my love./// ///|

Way You Look Tonight, The

Square 2-beat

Sinatra hit; c. Kern, 1936

♩ = 130
♩ = 116



We Three

Tommy Dorsey, Ink Spots hit;
Brenda Lee; c. 1940

Smooth lilting 4/4



(We) Three/ we're all a- lone /// living in a memor- y.//My
Echo//, my shadow// and me.// /// We
Three// we're not a crowd,// we're not even compan- y.//My
Echo//, my shadow// and me.// /// What

Good is the moonlight, the silvery moonlight that shines above/ ///I
I walk with my shadow, I talk to my echo, but
where is the one I love?//We

Three, we'll wait for you,/// even till eternit- y,//My
Echo,//my shadow,//and me./// ///|

231 We'll Meet Again

Lilting rhythmic 2-beat or 4/4

Vera Lynn hit; 1939



We'll/ meet a- gain,/ don't know where,/ don't know when,//but I
Know we'll meet a- gain some sunny day./// ////
Keep/ smiling through/ just like you/ always do//till the
Blue skies drive the dark cloudds far a- way./// /So will you

---

Please say hello/ to the folks that I know, tell them
I won't be long./ /||They'll be
Happy to know that as you saw me go, I was sing-/ing this song.///

We'll/ meet a- gain,/ don't know where,/ don't know when,//but I
Know we'll meet a- gain some sunny day./// ///|

What A Difference A Day Made

4/4 Ballad; originally rhumba/Bolero

Dinah Washington hit;
c. Grever, 1934



(What a difference a) Day/ made,/ twenty-four little
hours./// /Brought the sun and the
Flow-/ers/ where there used to be rain,/// /my yesterday was
Blue/ dear/ /today I'm part of you/ dear/ my lonely nights are
Through/ dear/ since you said you were mine./// /What a difference a
---
Day/ makes,/ there's a rainbow be fore/ me./ skies above can't be
Stor-/my/ /since that moment of bliss/ that thrilling kiss, it's heaven
When/ you/ /find romance on your men-/ue/ /What a difference a
Day/ makes/ |and the difference is you./// ///||

233 What A Little Moonlight Can Do

Hot 2-beat romp

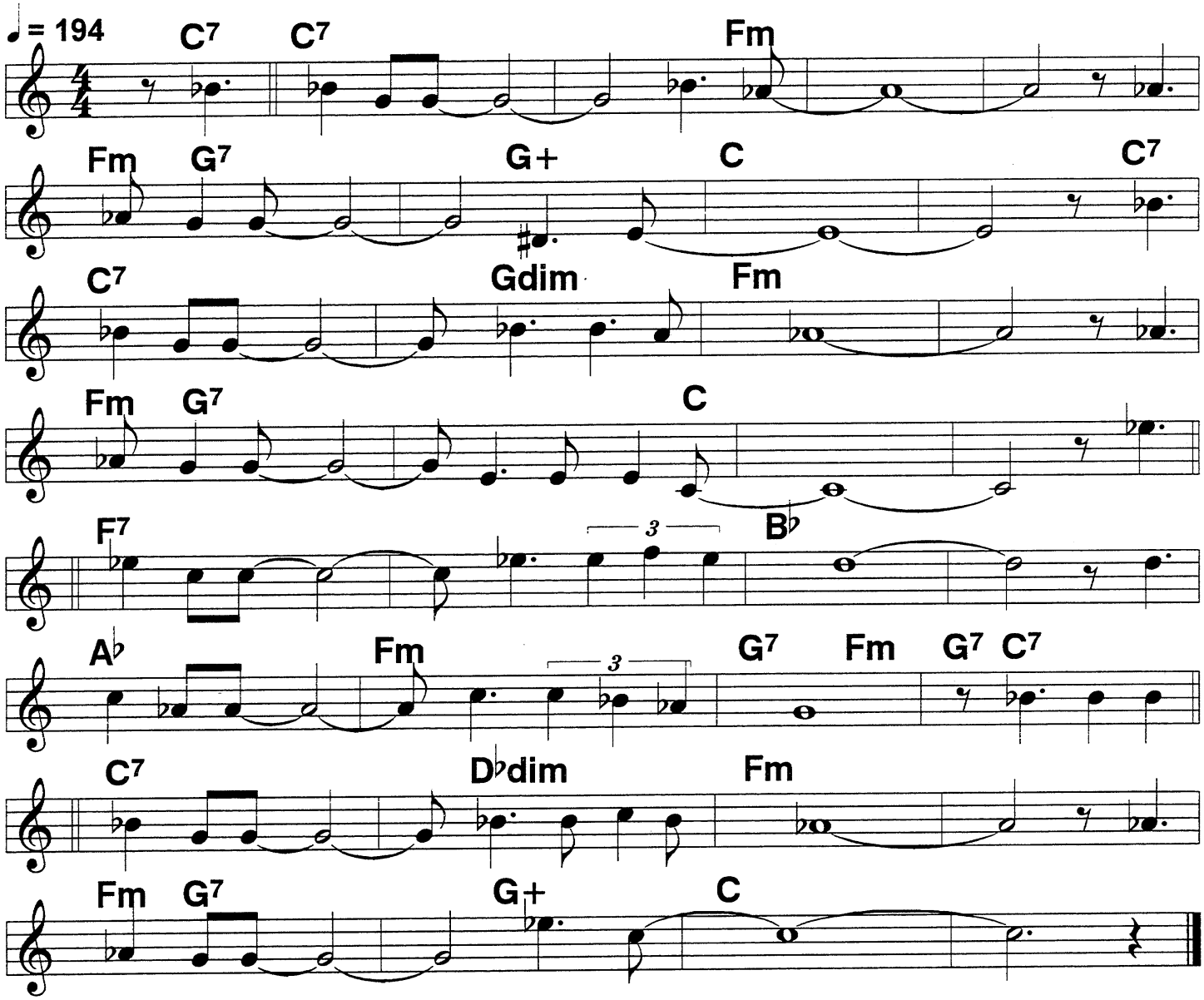
Billie Holiday classic, 1934



What Is This Thing Called Love

♩ = 160 ♩ = 132
Brisk 4/4; or moderate 2-beat

Artie Shaw classic, 1939;
Cole Porter, 1929



(What) is this thing/ //called/ love?/// |||This
Funny thinng/ //called/ love?/// |||Just
Who can solve/ /it's myster- y?/// |||Why
Should it make/ /a fool of me?/// ||| I

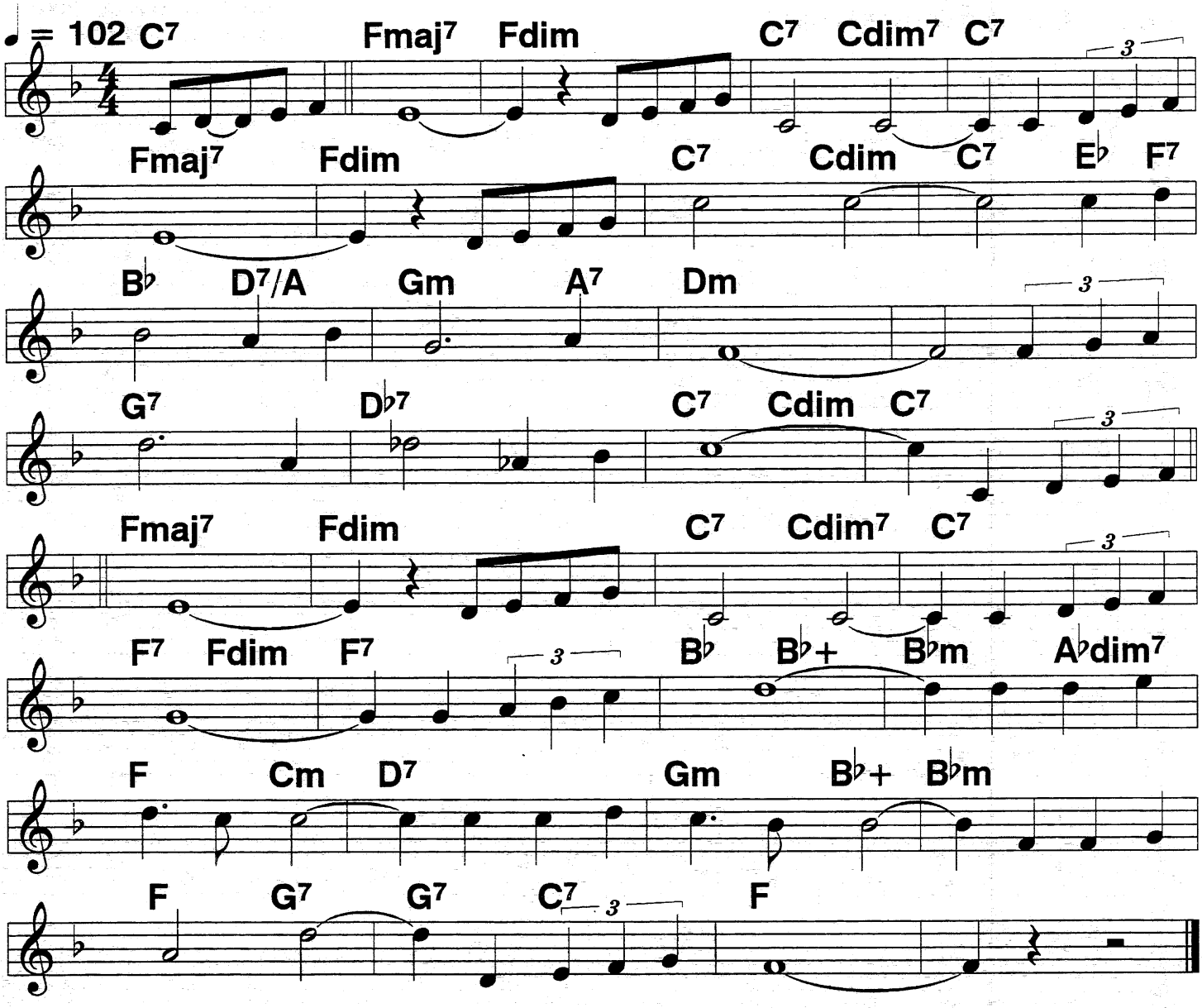
Saw you there/ /one wonderful day./// |||You
Took my heart/ /and threw it a- way./// |That's why I

Ask the Lawd/ /in heavens a- bove,/// |||What
Is this thing/ //called/ love?/// ///|

235 What More Can I Ask?

Al Bowlly-Ray Noble, 1934

Lilting 2-beat



(What more can I) Ask/// /than your arms a- round/ me/ /What more do I
Need/// /now your lips have found/ me?/ //Even
Though/ we may re-/a-/ lize/// //we're living
In// a fool's/ para- dise./// / What's sweeter to

Hear/// / than love's old sweet sto-/ry?/ /What matter my
Dear,/// /if you're not sin- cere?/// /For when the
Moon's above,/ /you whisper words of love,/ /this must be
Hea-/ven/ /what more can I ask./// /|||

What's New

Bob Crosby hit; Artie Shaw;
Linda Ronstad -Nelson Riddle
c. Bob Haggart, 1939

Solid 4/4, expressive or rhythmic



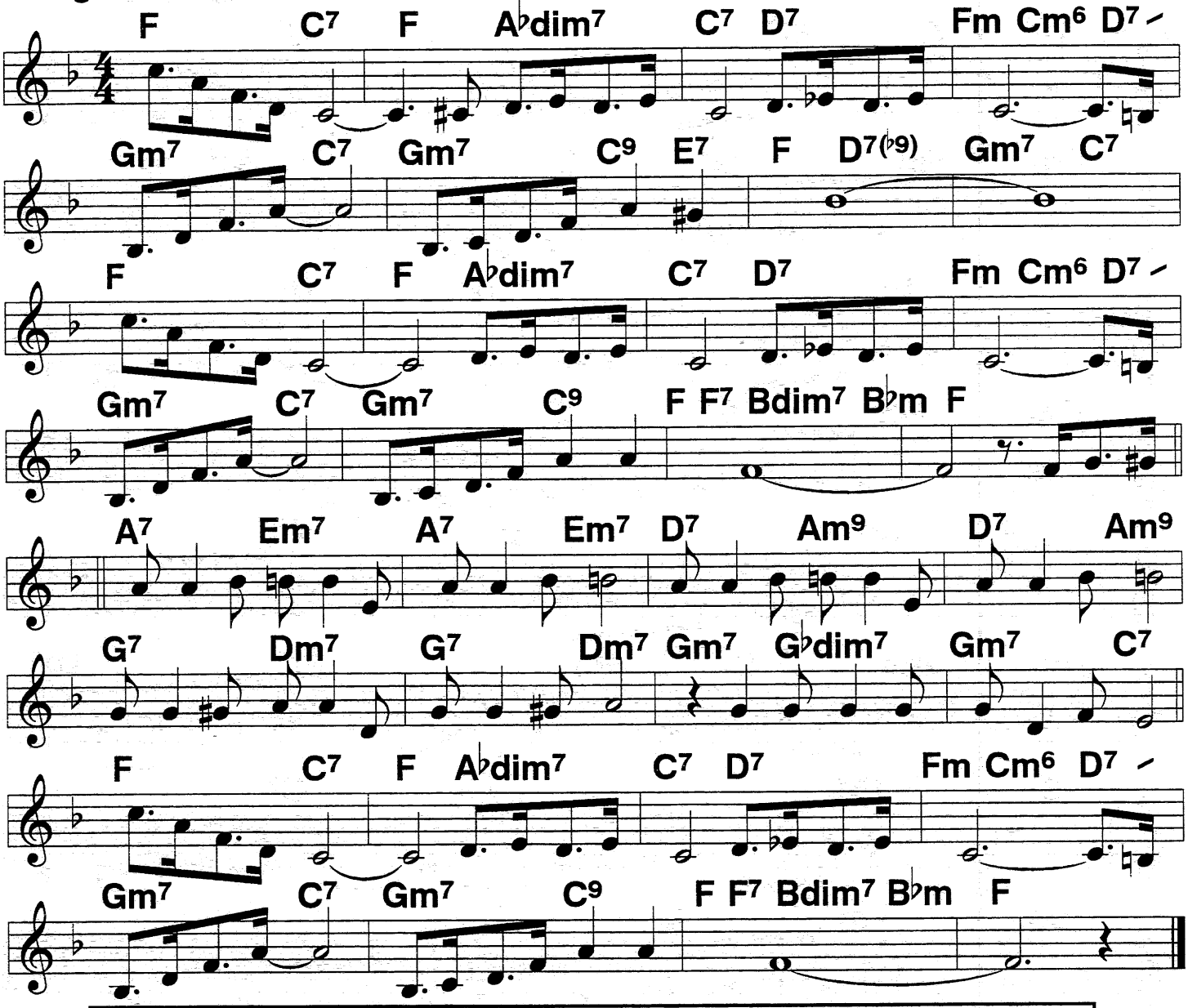
(What's) New?/// How is the world treating
you?/// You haven't changed a
Bit,/// Lovely as ever, I must admit./ ||What's
New?/// How did that romance come through?/// We haven't met since
Then./// Gee but it's nice to see you again. |||What's

New?/// |Probably I'm boring you,/// But seeing you is
Grand,/// and you were sweet to offer your hand./ I understand. A-
---
Dieu./// |Pardon my asking what's new?/// Of course you wouldn't
Know./// I haven't changed, I still love you so./ ///|

237 When A Woman Loves A Man

c.Hanighen & Mercer,1934

Lilting 4/4 or 2-beat



Maybe he's not much,/ /| he's just another man,/ doin' what he can.//But
What does she care,/ when a woman loves a man./// ////
She'll just string along/ //all through thick and
thin,/ till his ship comes in.// It's
Always that way,/ when a woman loves a man./// //She'll be the
---
First one to praise him when he's goin' strong/
the last one to blame him when ev'rything's wrong;/
It's such a once-sided game that they play,/
|but women are funny that way./

After she's a fool,/ //she'll say "Yes, I know"/ but I love him so.// And
That's how it goes,/ when a loves a man./// ///|

Where Or When

Slow square 2-beat

c. Rodgers, 1937



239 White Cliffs Of Dover

Vera Lynn, Glenn Miller,
Jimmy Dorsey, 1942

Smooth 4/4 or 2-beat

♩ = 110



(There'll be) Blue/ birds/ over/ the White/ Cliffs of Dover,/ to-
Mor-/ow/ just you wait and see./// /| There'll be
Love/ and/ laughter/ and peace/ ever after,/ to-
Mor-/row/ when the world is free./// ///The

Shepherd will tend his sheep,// the
valley will bloom a- gain// and
Jimmy will go to sleep// in his own little room a- gain/ there'll be

---

Blue/ birds/ over/ the White/ Cliffs of Dover,/ to-
Mor-/ow/ just you wait and see./// ///|

Woodchopper's Ball

Straight ahead light 4/4 swing

Woody Herman classic, 1939



241 Yes Indeed (1)

4/4 strong clap hands gospel feel

Tommy Dorsey hit; Sy Oliver, 1940



(You'll) Shout when it hits you, Yes Indeed (Yes! Yes!) ||Yes you'll Shout when it hits you, Yes Indeed. /// When the spirit moves You, you'll shout "Hallelujah (I mean) When it hits you/ you'll holler Yes Indeed, (Yes! Yes!) It comes out

---

// if it's in you, Yes Indeed!/| (Yes Indeed) ||Makes you Shout "Jack, it sends you!" Yes Indeed. // When the jive starts jumpin',| you'll shout "Let me in there " (Well alright then), when it hits You, you'll shout "YES INDEED!"

Yes Indeed (2)


Vocal 2 X,
(Phrasing approx.)
C
F
B♭
F
B♭
F
(Yes! Yes!)
F
C7
F7
Bdim
B♭
(I Mean
(Yes! Yes!)
F
1.
B♭
F
2.
F
D
F
Start ppp, louder each X
F
1.
2.
G
G
G
1.
2.
A♭
A♭
D♭
A♭
D♭
A♭
A♭
D♭
A♭
1.
D♭
2.
B♭
B♭
B♭7
E♭
E♭dim
B♭
B♭
F7
E♭
B♭
E♭
B♭
Shout: "Yes in- deed!!!"

Yesterdays (1)

Artie Shaw classic;
c. Kern, 1933

Solid 4/4 swing or easy 2-beat, same tempo



Yesterdays (2)

Out Chorus



243 Wrap Your Troubles In Dreams

Light 2-beat or moderate 4/4

c. Harry Barris, 1931



(When) Skies are cloudy and gray,// they're only grey for a day,//so
Wrap your troubles in dreams,// and dream your troubles a- way.//un-
Til that sunshine peeps through,// there's only one thing to do,//just
Wrap your troubles in dreams,// and
dream your troubles a- way./ Your/

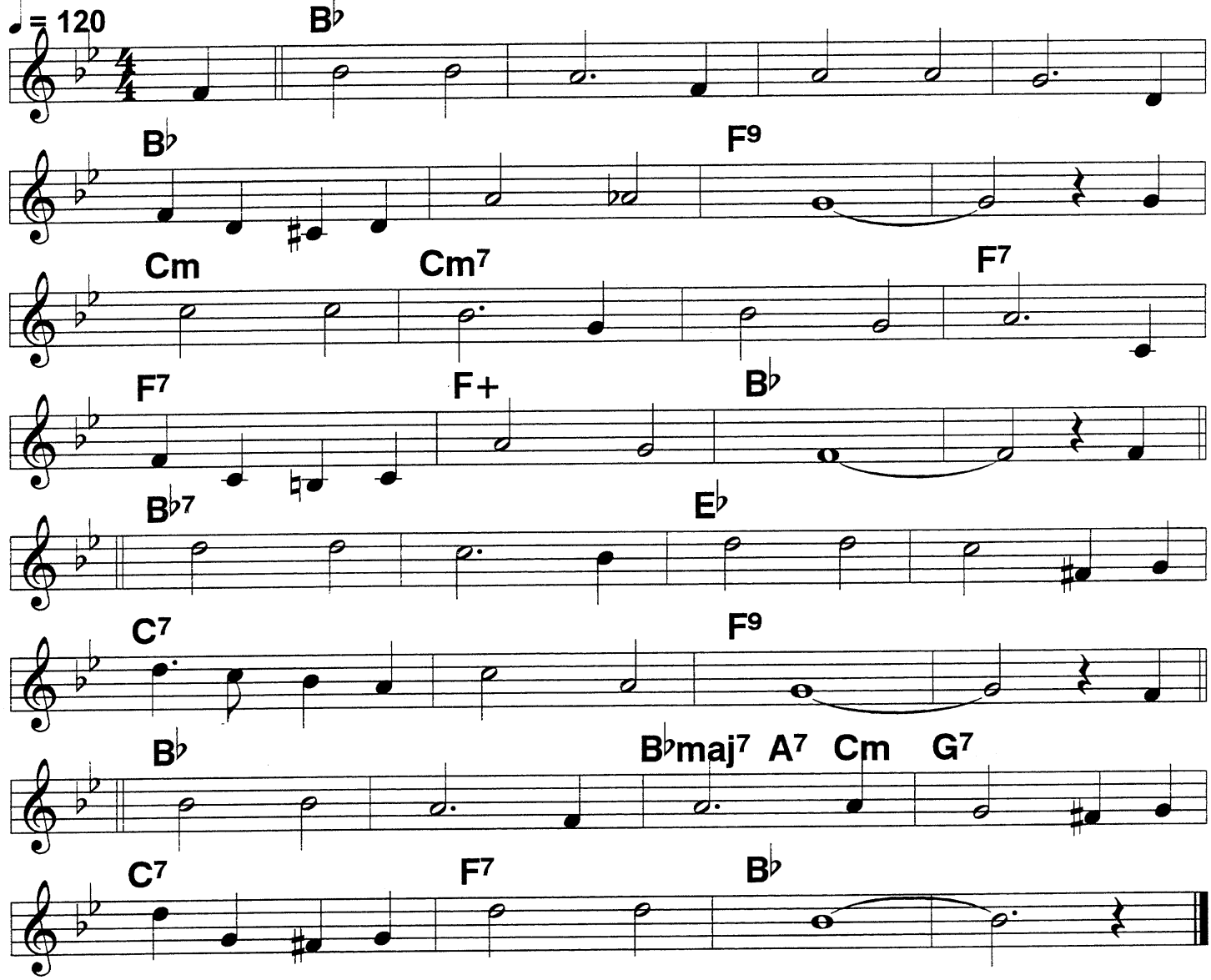
Castles may tumble, that's fate after all,/ life's really funny that way.///
No use to grumble, just smile as they fall,/
weren't you king for a day?/ Say,/

Just remember that sunshine// always follows the rain,// so
Wrap your troubles in dreams,// and dream your troubles a- way.///|

You Always Hurt the One You Love

1944

Originally a waltz; 4/4 phrasing optional



(You) Always hurt the one you love, the
One you shouldn't hurt at all./// /// You
Always take the sweetest rose, and
Crush it till the petals fall./// ///You

Always break the kindest heart, with a
Hasty word you can't re- call./// ///So

If I broke your heart last night, It's be-
Cause I love you most of all./// ///|

245 You Brought A New Kind Of Love To Me

♩ = 128

4/4 swing; 2-beat

♩ = 144

Abo = Abdim

Benny Goodman hit, Maurice Chevalier hit, 1930



(If the) Nightingales could sing like you, they'd
sing much sweeter than they do, for
You brought a new kind of love/ to/ me./// ||| If the
Sandman brought me dreams of you, I'd
want to sleep my whole life through, for
You brought a new kind of love/ to/ me./// /I know
that

I'm the slave/, you're the queen, but
still you can under- stand//that under-
Neath it all/ you're the maid/ and I am only a
man.//I would

Work and slave/ the whole day through, if
I could hurry home to you, for
You brought a new kind of love/ to/ me./// /|||

You Do Something To Me

♩ = 172

c. Cole Porter, 1929

Square 2-beat; 4/4 or hot shuffle



You/// do/// something/ to me,///
Something/ that simply mysti- fies/// me.///
Tell/// me,/// why should/ it be,///
You have/ the pow'r to hypno- tize/// me?//|

Let/// me/// live/ 'neath your spell,///
Do/ do that voo-/ doo that you/ do so well.//For

You/// do/// something/ to me,// that
Nobod-/ y else/ could/ do./// ///|

247 You Made Me Love You

Floridly, rhythmic lilting 2-beat

Harry James classic; c. 1913



You made/ me love/ you I didn't wanna do it, I didn't wanna do it,
|You made me want/ you/
and all the time you knew it, I guess you always knew it.
You made me hap- py sometimes, you made me glad///
But thre were times / dear, you made me feel so bad.///

You made/ me sigh/ for, I didn't wanna tell you, didn't wanna tell you,
|I want some love/ that's/ true, yes I do, 'deed I do, you know I do.
Gimme, gimme what I cry for, you
know you got the brand of kisses that I'd die for,
|You know you made me/ love you./// ///|

You Turned the Tables On Me

Moderate 4/4 swing

Goodman hit, 1936



(You turned the tables on) Me/// / And now I'm
falling for you.// |You turned the tables on
Me/// /I can't be- lieve that it's true./ I always
Thought when you brought the lovely presents you brought why
hadn't you brought me more./// But
Now if you'd come I'd welcome anything from the
five and ten cent store. You used to call me the

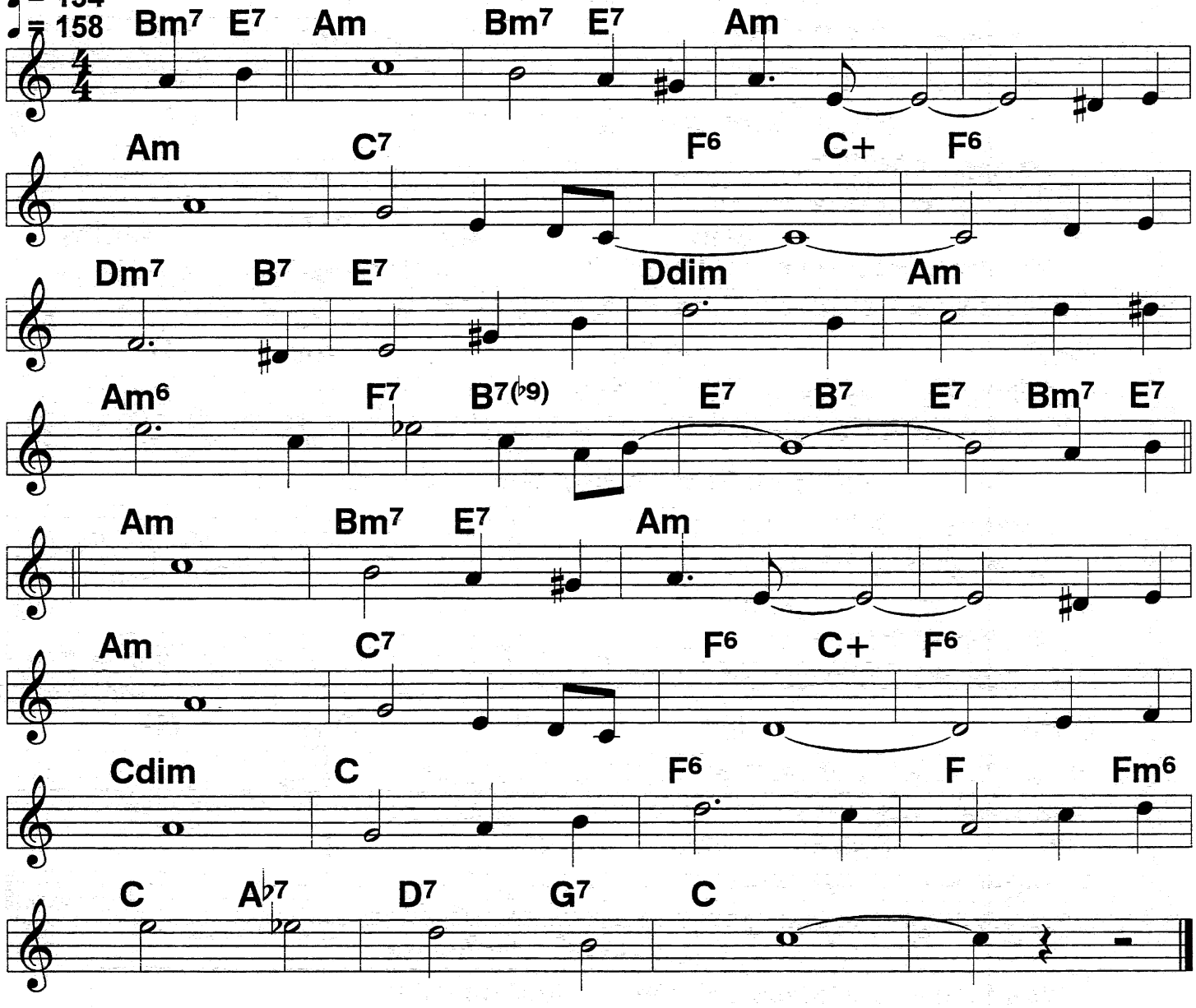
Top/// /you put me up on a throne/ you let me fall with a
Drop/// /and now I'm out on my own,/ //But after
Thinking it over and o/ver/ |I got what was coming to me.///
Just like the sting of a bee, you turned the tables on me.///

249 You'd Be So Nice To Come Home To

4/4 swing, 2-beat, Bossa Nova

c. Cole Porter, 1942

♩ = 134
♩ = 158



(You'd be) So/// nice/ to com home/ to,/ // you'd be
So/// nice/ by the fire./// //While the
Breeze// on high/ sang a lull-//a- by/ you'd be
All// that I/ could de- sire./// //Under

Stars/// chilled/ by the win-/ter,/ //under tan
August moon,/ burn-/ing a- bove,/// //You'd be
So/// nice/ you'd be par-//a- dise/ to come
Home/ to/ // and/ love./// ///||

You'll Never Know

Smooth 4/4, legato

c. Warren, 1943



You'll never know just how much/ I/ miss/ you/ ////
You'll never know just how much/ I/ care./// ////
And if I tried, I still couldn't hide/ my love/ for/ you///
You ought to know,/ for haven't I told you
so,// a million or more/ times.

You went away and my heart/ went/ with/ you./ ////
I speak your name in my ev-/ry/ prayer./// /If there is
Some other way/ to prove that I love you, I swear I don't know how.///
You'll never know if you don't/ know/ now./// ///|

251 You're Driving Me Crazy

♩ = 148
4/4; various tempos

c. Donaldson, 1930



You're Getting To Be A Habit With Me

Bing Crosby; c. Warren, 1932

Square 2-beat

♩ = 120



(Ev'ry) Kiss, ev'ry hug seems to act just like a drug, you're
getting to be a habit with me.//Let me
Stay in your arms, I'm ad- dicted to your charms, you're
getting to be a habit with me.//|

|I used to think your love was something that I could
take or leave a- lone//|
|But now I couldn't do with- out my supply, I
need you for my own.//Oh I

Can't break away I must have you every day/ as
regularly as coffee or tea,// you've
Got me in your clutches and I can't get free/ you're
getting to be a habit with me, (can't break it) you're
Getting to be a habit with me.//|

253 You're Gonna Lose Your Gal

Driving 4/4

c. 1933

♩ = 160



(You're gonna lose your) Gal,/// you're gonna lose your gal./// ////
Acting like a two-time lover, keeping kisses under cover
You'll wake up and soon discover,
you're gonna lose your gal. You're gonna lose your
Gal, you're gonna fret a- way,/// you're bound to get that way.///
How can you be so conceited, take a heart and then mistreat it.
You can't have your cake and eat it,
you're gonna lose your gal. And when she's

Gone,/// /she won't come back,/// |they don't come
Back/ won't come back/ once they're gone./// /You're gonna be sur-
---
Prised,/// /you never real- ized,/// ////
Someone else can treat her nicer, someone else can shoes and rice her
Someone else can paradise her, you're gonna lose your gal.|||

Zing Went the Strings Of My Heart

♩ = 148

2-beat, swing, shuffle, rock'n'roll ballad, twist

Judy Garland, 1943; revived as "Beach music"; c. 1935



As rock'n'roll ballad, drums do triplets, rhythm does slow chung-ka-chung-ka shuffle

We recommend that you have the COVERS laminated as soon as you get this book. This will prolong its life for many years of intensive use.

To order copies:

Send check or money order made out to *American Music Caravan* for US$45.00 (Add $2.00 for Priority Mail; package is 1 lb. 12 oz.; $11.00 extra for small packet airmail to Europe; $13.00 Asia/Africa; $15.00 Pacific Rim/Australia)

to

American Music Caravan
6809 5th Street, NW
Washington DC 20012-1905
USA

The books are comb-bound. You can order them *unbound*--not punched--so you can punch holes for ring binders, to interleaf additional tunes or lyrics.

Lyric sheets are available, free if we can eMail .zip files. We can transpose tunes for vocalists and Bb horns. We use ENCORE ver. 4.21 (32-bit) (PC)

We welcome corrections and suggestions. Make sure we have your latest *postal or eMail address* for announcements.

DIXIELAND FAKE BOOK

Includes the basic tunes, classics from the records, 20s pop tunes.

Gig Book

Ballroom: waltzes, Latin, Polkas, novelties; Irish, Italian, Jewish; standards, Xmas

Ask about our series of pocket-sized

Chord Books

August, 2000